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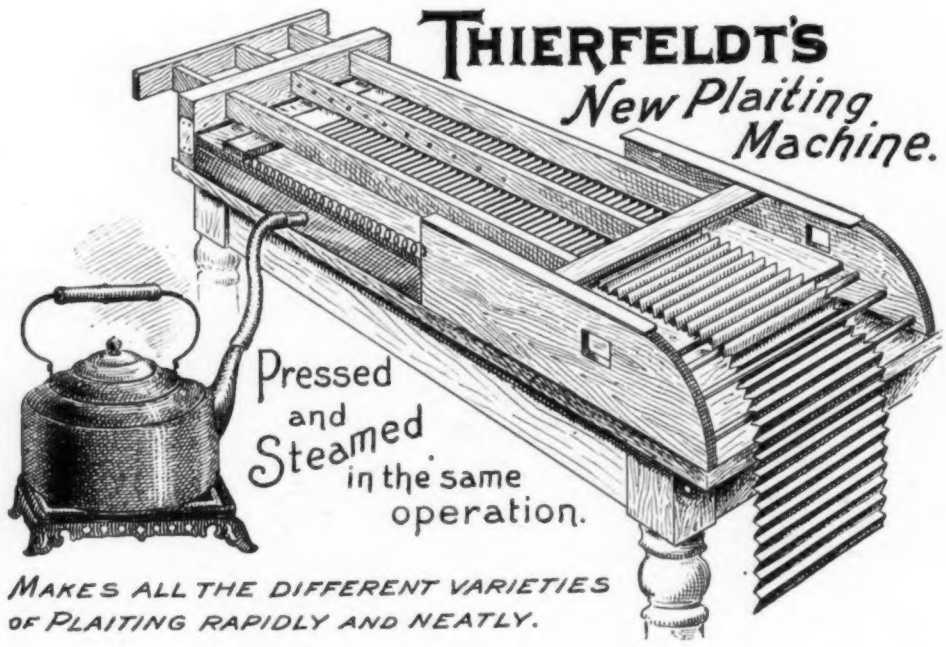
AMERICAN FASHION COMPANY, INC.

THIERFELDT'S NEW PLAITING MACHINE

This machine makes French Accordion, American Accordion, Pineapple, Side or Knife and Box Plaits. It works much faster than the old-fashioned accordion plaiter. It is offered to the public as the result of long and expensive experiment, the aim of the manufacturer being to produce a machine that would combine simplicity and cheapness with capacity for doing all the different varieties of plaiting rapidly and neatly.

THE MACHINE HAS BEEN TRIED WITH ENTIRE SUCCESS ON ALL KINDS OF MATERIAL USED IN DRESSMAKING, ETC.

Thierfeldt's Plaiter is the only plaiter on the market that makes more than one style of plaiting.



MAKES ALL THE DIFFERENT VARIETIES OF PLAITING RAPIDLY AND NEATLY.

Any kind of material can be plaited on this plaiter. Plaiting can be made from one inch up, on any of the different widths of plaiters.

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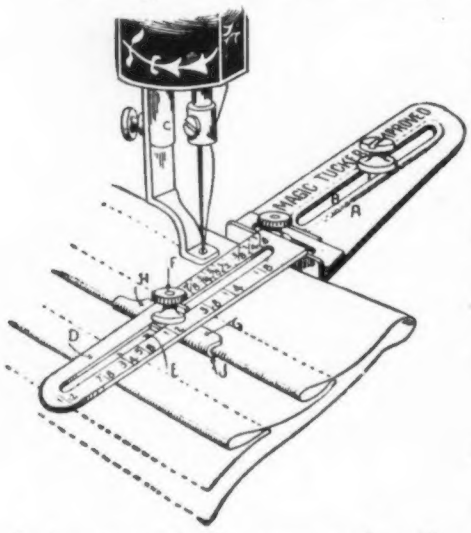
To make plaiting that will **STAY IN** is an art not too well known.
This is the only place in the United States where all kinds of plaiting are well and thoroughly made.

Plaiting Machines from $1.00 up.

Magic Tucker, Price $1.00.



Fits all machines.
Is easily put on or taken off of machine.
Has no spring to break. Can not get out of order.
Always ready when needed.
Does not touch the foot or feed of machine.
Does not cut, pull or stretch the goods.
Tucks the lightest and most delicate as well as the heaviest goods.
Makes the smallest pin tuck to the largest tuck.
Width of tuck and space between perfectly even and uniform. Will last a lifetime.
Does the work in one-fourth the time, as compared with other tuckers.

TUCKS WITHOUT CREASING.

Tucks Silks, Flannels, Woolens without basting or measuring. Box plaits Silks and other goods without leaving crease in center of plait.

The Magic Ruffler and Braider, Price 50c.

And a great wonder it is to any one that sees it. They all wonder why it wasn't invented long ago. It is a simple device that in a moment's time can be slipped on the regular sewing foot of any sewing machine and it will gather, shirr or puff all kinds of fabric any fullness desired. And it is so simple that any one can use it without practice. No lady that has a machine can afford to be without one for ten times its cost. Buy one and you will never fool any more time away with an old-fashioned ruffler, as you can gather a ruffle while you are adjusting the other. Besides, you can do the work so much nicer, as the work is before you same as plain sewing.

POINTS ABOUT THE MAGIC RUFFLER AND BRAIDER

1.—It is such a great wonder that in order to appreciate it, one has to see it in operation.

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3.—It is the most wonderful and most useful sewing machine attachment ever invented.

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It is worth all it costs every time you have a ruffle to make or any gathering or braiding to do. *Agents Wanted.*

NEW YORK DRESS PLAITING CO.,

143, 145 and 147 East Twenty-third Street,

SEND FOR PRICE LISTS. NEW YORK.

THE fashions for the season are pretty well developed by now, and it is unlikely that any very startling novelties will appear for summer wear, but there is such immense variety of types, and variations of these, that it is indeed a captious taste that cannot find among them something to be liked.

To begin with, everyone must have a long coat of some sort. The most satisfactory of these for a limited purse, are of taffetas or peau de soie, rather plainly made. If not too elaborate, this will serve for many different occasions. A very useful type for all round wear, is of black, stitched with white, half fitting in the back, and with a double breasted "box" front. The addition of three little capes, also stitched with white, gives the required extra breadth at the shoulders. If the lining be of gray satin, or better, of some fancy flowered or striped silk, and the double-breasted front be faced with lace, and arranged so that it may be buttoned back, one has a utilitarian garment, adapted to almost any purpose.

If one has more than one long coat, the silk one should be more elaborate, and another of mohair, of linen, or some similar fabric, reserved for traveling, or for ordinary use. Some of the silk ones are very ornate. These are reserved for carriage or for evening wear. There is, however, a great fancy for elaborate coats made up in canvas, Russia crash, or a sort of heavy linen canvas. These also, are only suitable for dress occasions. A novelty of this type is of biscuit colored canvas, transparent over a lining of shot taffetas, in the peacock colorings—blue, green, and purple. The coat was cut after the fashionable "sack" model, half fitting back and front, the edges being finished with points embroidered in gay Hungarian colorings. The unlined cape collar and revers, the latter rather indeterminate in shape, were of the inevitable Irish crochet lace, which, whether real or imitation, appears upon nearly everything.

There is a great liking for the "sack" and the Watteau backs, on the long, and half coats. One beautiful model, of résèda peau de suède, incrusted with black Chantilly, approached perilously near to being a "Mother Hubbard." The deep yoke of this was of black spangles in a rather heavy, open arabesque, prolonged over the shoulders to give immense width. The sleeves were tremendously baggy, laid in box pleats at the top, gathered into a number of rows below the elbow, and allowed to flare below.

Lace coats are very modish, and may be either long, or short, the latter being worn with the new foulards and fancy frocks of etamine, veiling, grenadine or other of the more "dressy" materials. Though the heavier laces, such as Maltese, Cluny, guipure, and Venetian point, are preferred one sees them made up in Chantilly and other of the lighter laces. Many of these coats, do not, it must be confessed, present a very coat-like air, being made up in a blouse model lined with white, and the sleeves of elbow length, finished with lace flounces. A very charming coat of this description was made of velvet ribbon about an inch and a half in width alternating with Mechlin lace insertings of equal width. There was a rather unusual basque to this blouse, of two lace flounces six inches in depth, matching the inserting, and gathered full below the belt of velvet ribbon fastened with a jeweled buckle. The sleeves reached the elbow, and were finished with flounces of the same lace, mounted in the way characteristic of the season, beginning about two inches beyond the inner seam, graduating in width, toward the back, where there was an immensely full and long draping at the elbow.

* * *

The "magpie" combination—black-and-white—is a perfect rage. Black, piped with white, stitched with white, striped spotted, figured with white, transparent over white, and the reverse of all these—one gets tired of hearing and writing it, but not of seeing it. The combinations are infinite in number, and it is almost impossible for an arrangement of these colorings to appear vulgar, the only difficulty being when white is used over black. In this case it takes an experienced and artistic eye to avoid a staring effect.

Usually a touch of another color is employed, blue, green, yellow, rose, burnt orange—almost any of the pale or brilliant shades may be used with success.

A very stunning effect is produced by the use of striped satin foulard, or satin and taffetas in black-and-white stripes of equal width, arranged to overlap, showing only black in the upper portions of the skirt, and flaring below to show the white as well. The blouse or bolero is adjusted to carry out the same idea. This arrangement was popular some years ago, and promises to enjoy equal favor in the future.

* * *

Foulard gowns are more popular, if possible, than ever. Though many of these are loaded with trimming, there is also a return to the simple almost untrimmed gown of this useful fabric, for utility wear. For traveling, running in and out of town, or morning wear, these frocks are very practical. They rarely wrinkle, or if by some chance this happens, an hour or two in an open window will serve to shake out all such defects. They are eminently suitable for wear at a table d'hôte, and there is in fact hardly any occasion where they may not serve. Many prefer them for the seashore, as not being injured by dampness, and if properly made up they are cool. In short, foulard of some sort is suitable to any occasion. This material is made up in tailor frocks for the hot weather, and they are then very simple, being stitched or strapped with taffetas in a plain color, or both. The coats are Etons, and often unlined. By far the majority of such are of dark blue, with not too conspicuous a pattern in white, polka dots being especially liked.

On the other hand foulards are made up in the most elaborate styles the special liking being for the satin finish in a blending of the pastel shades. It would be almost impossible this season to find such a frock without lace.

A novelty in finish on the foulard gowns is the puff, flounces and overskirts being turned over at the lower edge and fastened to the lining. We have become so accustomed to the flat finish on everything that it takes the eye a while to become accustomed to this innovation, especially when the flounce is tucked or pleated, and pressed to within a short distance of the puff itself. A foulard of mignonette green was made in this way, with a sort of double skirt. The upper portion was tucked to about the knees, falling from there, and turned up to form the puff about twelve inches above the edge of the skirt, a second puff being placed below he first, in the manner of a "bloused" or pouched flounce, so to speak.

* * *

The shirt waists of the type called "slips" by the English are greatly in evidence. They are very flat, with the fulness laid in very neatly pressed tucks, with insertings or medallions let into the yoke portion. They are usually made of thin soft materials, china-silk, crêpe, mull, or in some cases if the very fine light-weight woolens, are ordinarily buttoned in the back, unlined, and collarless.

GOWNS OF CRÊPE AND FOULARD.

(Described on page 41.)

Alnaschar—Up to Date.

CURTIS stepped out of the great railway station, and stood looking about him. Everything seemed familiar yet strange. Eight months! He had never in his life been away from New York so long before. It had been much the same sort of day, that one on which he had left town, warm in the sun, with a suspicion of chill in the air, and with a hazy atmosphere. That was in the autumn, and this was spring, but the changing seasons make little difference in the aspect of Forty-second street.

There was the usual number of cabs drawn up to the curb, and Curtis stepped into one, giving the address of his rooms mechanically. He had meant to go directly home, but on second thought concluded to freshen up a bit before presenting himself to his mother.

The hansom threaded its way slowly through the traffic-crowded street, and turned briskly into Fifth avenue. Curtis sat like a man in a dream, and was conscious of distinct annoyance at the interruption, when the cab drew up at the bachelor apartment house which was his destination.

The janitor stood just outside the door. "Glad to see you back, sir," said he. The boy who opened the door was a stranger, but as Curtis passed through the great entrance hall on his way to the elevator a scrub woman called out, "Welcome back home, sir." Curtis threw her a dollar, and muttered something under his breath. In the elevator it was no better. There was the same elevator boy, and he also had his greeting.

It all jarred on Curtis. Had no one ever gone away before? How about those fellows that go to Europe every Spring, and South in the Winter, and were always running off somewhere? Did people fuss so over their comings and goings?

Curtis's short measure of good temper was well drawn upon by the time he reached his own rooms, but their comfort and quiet speedily had a soothing effect upon his irritated nerves. He found everything exactly as he left it, in that orderly disorder, dear to the heart of the bachelor, even to a stray photograph, and a couple of pipes on the mantel-shelf. His man, Jackson, was in the inner room, busying himself with sundry articles of clothing which he was unpacking from a great box. Recognizing the expression on his master's face, he spoke no word, but awaited Curtis's pleasure.

Curtis's pleasure was to take a bath, and a rubbing down, and after that, to array himself with Jackson's help, in the clothes for which he had telegraphed his tailor some days previously. By the time he had finished his toilet it was but two o'clock.

"Too early to go out," said he, and slipped out of his coat and into his smoking jacket. In the outer room burned a bright little fire, and lighting his pipe Curtis stretched himself in his favorite chair, and sank into the reverie which had possessed him at intervals all the morning—indeed, for days.

"Anne Hathaway hath a way," he hummed. He did not even know where he had heard it. Odd that the name should be the same, he mused. Anne Hathaway! His thoughts went back nearly a year. A whole year ago it had been nothing to him but a name. Of course he had known her all her life after a fashion. Everyone knew the Hathaways. Still a year ago little Anne Hathaway was nothing to him. But a year makes quite a difference.

But last Summer! He remembered when the Loring girl had asked him up for June, to their old country house up North. One had reached the tail end of everything in town, nothing doing anywhere else just then. He had stayed with the Lorings before and knew he was not likely to be bored.

They were an erratic family in their movements, and upon his arrival he was surprised not a little to find the entire family assembled to do him honor. There was Dick Loring and both the girls, and a couple of men staying with the Lorings, and a couple more from the Van Wycks, the next place.

In a day or two arrived Mrs. Hasbrouck, the only married one of the family, and with her little Anne Hathaway.

Curtis was conscious of a distinct disappointment. He had hoped for some one of the old set. He looked upon little Anne Hathaway with disfavor as an interloper, an outsider. She was too young, she would have to be considered. "Liberty Hall" was no place for children.

Curtis began to say something of this to Mrs. Hasbrouck when she reappeared—no one of the habitués of Liberty Hall hesitated to grumble, when displeased—but Mrs. Hasbrouck interrupted him. Not to argue, oh, no! Mrs. Hasbrouck did not believe in argument. If one had nothing amusing to say, silence is golden. In justice to Mrs. Hasbrouck, it should be stated that with her, the latter state of affairs rarely prevailed, and she was not often reduced to drawing upon her stock of the most precious of metals.

"You don't know her," said she. "Do you think I would have asked her, if she had not been 'some good,' as you say? I must ask you to defer to my superior judgment and experience in such matters."

Curtis owned that there was something in that. Mrs. Hasbrouck had a keen eye and an unerring scent for a "good sport," which enabled her to detect her own kind under the most unpromising exterior.

"I had the awfulest time with her mother you ever saw," went on Mrs. Hasbrouck. "At first she wouldn't listen to the scheme at all, but absolutely declined to let Anne come up. I asked why. She said we had no proper chaperone. I told her that it was not our fault, but our misfortune that our parents are both dead, and that I thought we ought not to be punished for it. And certainly there is no one more proper than old Aunt Hasbrouck, and besides, there is me."

Curtis laughed. Mrs. Hasbrouck was twenty-six, and noted for doing exactly as she liked, but it was remarkable how little she was talked about, in view of some of her truly amazing performances. Aunt Hasbrouck was sixty-eight, half blind, and rheumatic to boot. Moreover, even this dragon had deserted her post for the nonce, and had hied her to Hot Springs.

"At last I wrung from her a reluctant consent to a week's visit, on condition that old Dorothy should come, too. Now, I would rather have Mrs. Hasbrouck herself than that sour visaged handmaiden. Dorothy is no respector of persons, and is wont to speak her mind. However, I was obliged to acquiesce in the hope of getting rid of her later on."

"As no Dorothy has appeared, I conclude you were successful in your machinations," said Curtis.

"I didn't have to machinate, if that's the proper word," rejoined Mrs. Hasbrouck. "An all-wise Providence saw fit to afflict her with a severe attack of gout, and Anne was obliged to do without her valuable services."

"I wonder that her mother let her come," said Curtis.

"It went sorely against the grain, I could see, but fortunately — *fortunately*, I said, Mrs. Hathaway hates to break her word."

TUB GOWNS OF LINEN AND COTTON.

(Described on page 41.)

"Mede and Persian sort of thing," suggested Curtis.

"Exactly," said Mrs. Hasbrouck. "Now, to-morrow the Daltons are coming, and one or two more, and you will have to look after yourself. Ask for anything you want, as usual, and if you don't have a good time it will be your own fault." With that Mrs. Hasbrouck rose and trailed into dinner, with Curtis after her. In that house, one dressed for dinner or not as he chose, the men generally lounging in, in white flannels.

And then began a charmed life for Curtis. In these affairs a little aversion is an excellent thing to begin with. Without any arrangement it generally fell out that he and little Anne Hathaway sat together on the terrace, or drove together about the country, or rowed together on the river —that little river, fringed with alders, and willows—the banks set with great oaks, and button wood—so clear that one might see every pebble, where rarely anyone came to fish for the big wary trout in the pools, or to sit on the grassy banks, where one might be alone, with only the squirrels, and rabbits, and each other, and where never another boat passed them, or loitered near.

Oh, those wonderful white nights, when they sat together on the terrace, watching the moonlight move among the dense trees, falling upon the blackness of the foliage with a contrast that was almost theatrical. Then there would be a sudden rush of horse's feet upon the gravel, a momentary pause, and some one would drive off, leaving them alone, to talk or be silent, as the spirit moved them.

Or. they, too, would be driving about those deep lanes, the air heavy with the scent of honeysuckle and sweet briar, and perhaps a shadowy something would loom up suddenly, and steal quietly by, and they would know there was someone else about in trap or runabout. And when they returned, "made faint with too much sweet," tired of driving, or of each other, there was no one to protest, or to scold, but a little supper arranged upon the sideboard in the dining-room, and others perhaps of the house party, dawdling over a midnight spread, or coming in even later.

Anne Hathaway's week stretched to two, to three. It was well into July when Mrs. Hathaway, tired of Mrs. Hasbrouck's repeated pretexts and delays, and almost despairing of seeing her daughter again, despatched old Dorothy to fetch her, which old Dorothy did in short order, you may be sure, but accompanied by Mrs. Hasbrouck, who took this occasion to run up to town for a few days.

Mrs. Hathaway listened in stony silence to the excuses and apologies of her daughter's hostess, but declined flatly to allow any further extension of the already prolonged visit. Mrs. Hasbrouck suspected that there was rather a bad quarter of an hour in store for her charge, but Mrs. Hathaway was inclined to let off her daughter rather lightly. Things had not gone so badly as she had feared. Every week she had privately possessed herself of a copy of "Town Talk," a periodical she was not in the habit of seeing, and severely disapproved of—and perused it carefully from cover to cover. While there was not lacking reference to a certain gay house party in a country house up North, these references were of a highly satisfactory nature. To begin with, this valuable news sheet recorded the presence of a certain distinguished foreigner, who it was hoped, would favor Newport later on. This personage not only joined the Loring party, but stayed on from week to week, refusing in their favor what might appear more enticing invitations. Moreover, Anne's name was not mentioned as being of the party.

There had apparently been picnics here, and drives there, and a few informal dances. Everything sounded perfectly regular and straightforward—nothing to justify the nightmares which had disturbed Mrs. Hathaway's sleep during the first ten days of her daughter's visit. Surely Mrs Hathaway might plume herself. The girl was docile, and had been too well trained to go counter to her mother's wishes even in her absence. Moreover, if that Hasbrouck woman was to be believed, Anne had been very quiet. Mrs. Hathaway allowed her hopes to run high. Perhaps after all this seeming indiscretion on her part in allowing her daughter to leave her side, would be turned by an all-wise Providence, to the advantage of those who trusted.

* * * * * *

Curtis caught an occasional glimpse of his little friend at Newport, and afterward spent a day or two at the house of a relative where she was staying, but her mother never left her for a moment, and there was no repetition of the tête-a-tête walks, and talks, or of the stolen midnight drives.

Indeed other matters had Curtis's attention for the time, and he spent July at Newport, and went yachting with a party of the "old set" in August with scarcely more than a passing thought of Anne.

But that did not occur to him now, as he sat musing alone before the fire. It seemed to him now that he had had no other thought all along but to marry his little friend.

Then, in September the merry party of bachelors put in to New York for supplies, and to do the roof gardens, and then—Curtis muttered a curse that was half a groan. How it all came back to him—the scene at the club, yet how indefinite it all seemed, like something seen through a haze and a mist. The hasty word, the wine in his face, stinging his eye-lids, the blow, and the man lying there on the floor. Then his friends hurried him off, and almost the next thing he knew he was on the train bound westward. Why should he have gone, he asked himself, then and now. But he had been foolish. He had been guided by his friends, and he had lost eight months of his life. No one could call that time spent in the West living. It was a mere existence, shorn of all that made up life for Curtis.

He had taken his friends' advice, and he had stayed. "Your word will never be taken against his," they wrote with brutal frankness, "even if he recovers," which he promptly did, and had remained on the field ever since.

The clock chimed the quarter past three.

Curtis roused up, shook himself like a big dog. as if to rid himself of his disagreeable thoughts. He called for Parker, and began once more to array himself for the street.

He spent a few minutes in front of the cheval glass comparing his new frock coat, and his boutonnière thoughtfully provided by Parker, with the styles of the preceding year, and decided there was not much difference.

"I guess you and Parsons have put up a job on me. between you," said Curtis. 'And sponged up my old clothes."

Parker grinned appreciatively.

"By the way, where are my letters?" asked Curtis.

"They were all sent up to the house," said Parker, respectfully. "It was thought you would go there first."

"Oh, very well."

On the avenue, Curtis was again possessed of the feeling of the strange familiarity of everything. He took off his hat mechanically to the numerous acquaintances he passed and noticed half unconsciously, the inroads of traffic upon the fashionable thoroughfare, so rapidly becoming a region of shops. As an undercurrent with it all ran the thought of little Anne. He would see her at once. He would see her to-day, he thought. He would waste no more time.

"She is the one woman in the world to make respectable married life bearable," he thought. "No one can say a word against it. Her family is as good as mine. She will have some money. Not that that makes any difference. I would have her if I have to marry her out of the gutter." That Mrs. Hathaway might entertain other views for her daughter never occurred to him.

The first church he came to was that great church, built expressly, it is said, for weddings, with an unusually wide center aisle. There was an awning stretched out from the great door, with a strip of red carpet running to the curb.

"I wonder if it's one of the old crowd," said Curtis, roused from his musing. "Guess I'll go in and see."

He waited a moment until the ushers were all engaged, then slipped into a pew at the rear of the church. An old dame, disputed the entrance with him, and came off triumphant, she retaining the end seat, which was not what Curtis had intended, at all.

Curtis looked about him. It lacked but a few minutes of the hour, and people were coming in in crowds. It evidently was one of the "old crowd." Curtis recognized several of the ushers. "Who's the baby boy. Looks like young Hathaway," he said to himself. It was very amusing sitting there watching all these people he knew so well, himself unnoticed and unseen, in the obscurity.

Presently his mother and sister came in. "How well the old girl looks in her war paint and feathers," he exclaimed, half aloud. "Got a lot of diamonds on. Must be a great occasion."

"I beg your pardon," said the old dame next him. "Did you speak?"

Van Wyck caught sight of him, and came up for a word.

"Who is it?" asked Curtis. "Anyone I know?"

"Why. it's Bennington," said Van Wyck, "and ——" Just then a large group entered the church, and Van Wyck went back to his duties.

Bennington! He ought not to be there then. Curtis half rose in his place, but just then the great organ pealed out the first strains of the wedding march. The doors were closed. Bennington and his best man came out on the chancel steps. Curtis looked again. The best man was—LORING. The doors opened again and then came the ushers. Curtis knew them all. Yes, that was young Hathaway. Then came the bridesmaids. He knew them all, too, at least by sight. They were girls of the younger set, and Curtis did not meddle much with the younger set. Then came the bride, her flower-crowned head bent under the mist of her veil. Who could it be? How little she was to wear all those diamonds. She lifted her head suddenly, and looked Curtis full in the eyes, that look he knew so well, the elfin soul of her shining out of those demure eyes.

"Anne," he called out in a loud voice. "Anne!"

Everyone stirred and stared. A low murmur rose and fell like a distant wave. The procession paused for the infinitesimal fraction of a second. Then passed on in its slow and solemn course.

At the chancel Van Wyck and Black slipped quietly inside the palms and passed around though the vestry to the back of the church.

(Concluded on page 21.)

SOMETHING NEW IN SHIRT WAISTS.

(Described on page 41.)

A VENETIAN GHOST.

Being an Echo of the Great Plague.

IT is a common saying nowadays, that there are no more great fortunes to be made in legitimate trade. The experience of Reginald Crosby would tend to disprove such a theory.

Two years ago this young man was managing clerk in a wholesale drug house, in receipt of a comfortable salary, having reached that proud eminence by dint of hard and unremitting attention to business. To-day he enjoys the income of a millionaire, and all this by quite commonplace methods.

One day, not two years since, an unknown German chemist brought a certain "proprietary" remedy to the firm by which Crosby was employed. To them he proposed that they should "float" his nostrum, furnishing the comparatively small sum of money required for its manufacture, its formula, however, to remain a secret with him. In return they should receive half the profits of the venture, in addition to interest upon their investment at the highest legal rate. This proposition was unconditionally refused. "The year had been a bad one," said they, "and they did not feel that prospects warranted any launching out into fresh ventures, especially such as bore the unmistakable signs of speculation."

But Crosby, whose duties had required him to examine the scheme before submitting it to his superiors, thought he saw a good thing. Ten thousand dollars were required for the enterprise, but ten thousand dollars in a lump is a big sum to collect.

"As impossible as an hundred thousand," reflected Crosby, "but stay, is it impossible? There is my life insurance. Something can be raised upon that. And then, only the other day, Travis was inquiring about investments. I'll look him up directly."

In short. Crosby managed to raise the money. At the end of a year the capital had more than doubled. At the end of a year they had cleared seventy thousand dollars. Then Crosby resigned his position and went to Europe. All his life long he had dreamed of Europe as one might dream of heaven "with the odds much in favor of his going to Heaven first," as he said himself, but now he found himself at the age of thirty-five, rich, free from care of any kind, free also, to wander to the uttermost part of the earth.

By the time our friend reached Venice, he began to tire of hotels, and to long for an establishment of his own. This desire was intensified by his experience of the hostelry chosen at random from Baedeker, as a stopping place. This inn Crosby still believes to be the worst in Europe and our friend wasted no time in his search for better quarters. In his earliest rambles about that most beautiful of cities, Crosby had chanced upon a small palazzo, situated upon what he called a "back water" not far from the Grand Canal. Though of the best period of Venetian architecture, this building was not mentioned in any of the guide books. The facade was adorned with the usual open loggias, and a remarkable outside staircase of wonderfully carven stone. Daily Crosby returned to view his sleeping palace, and it was not long before he decided that, if the interior at all carried out the promise of the exterior, it was exactly what he wanted.

There was no caretaker on the premises, and evidently the palazzo was entirely untenanted, and had been so during some considerable period. The tattered placard announcing "'apartments to let' looked as if it had been placed in position the day the house was finished," said Crosby. From the porters of the neighboring houses Crosby could get no information, except the statement that the house was haunted. Our friend was delighted, and being at once practical and romantic, immediately decided to have that house and none other.

After diligent inquiry, he succeeded in finding the agent having the house in charge. Curiously enough, he did not appear to be eager about letting a house, which must have been a dead weight upon his hands. At first, Crosby supposed that the difficulty was raised in regard to references, but, that matter satisfactorily settled, there seemed to be still some reluctance about letting him have the house.

"I must tell you frankly," said the agent at last, "the palazzo has an ill name, and is said to be haunted."

"Good heavens, man!" shouted Crosby, "don't tell me you believe any such nonsense as that!"

The Italian spread his hands out, deprecatingly.

"I only know," said he, "that no tenant has ever stayed out his lease and that, for many years the owners have given up all hope of letting the house."

"Well," said Crosby, "I will take it, and, moreover I will stay there."

"In that case," said the agent, "there remains only to make out the lease. The rent is small. The signor will readily understand that, for haunted houses one takes what one can get," and the agent named a sum far larger than he would have dared to ask, if Crosby had not showed himself to be so determined.

The signor readily understood much more than appeared, but one of the pleasures of his changed fortunes was the removal of the necessity of considering comparatively small sums, and Crosby was not disposed to haggle. He took, however, the precaution to defer the signing of the lease until he had inspected the interior of his prospective abode. Every moment his spirits grew higher, and his interest keener. The very keys enchanted him, as well they might, being fine specimens of old wrought iron work.

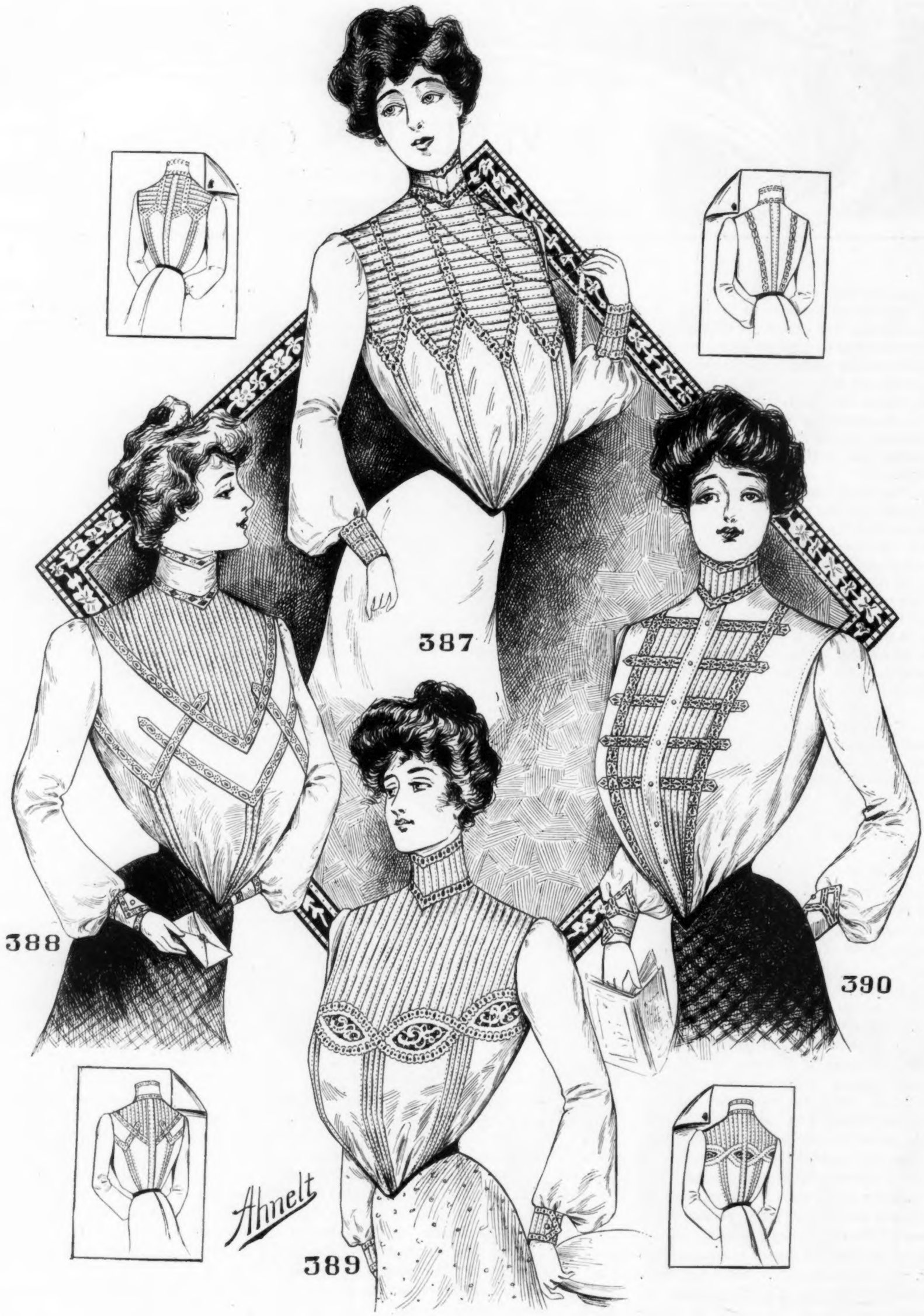
The interior of the palazzo proved equally delightful with the exterior. It was furnished, as the placard announced, though hardly sufficiently to modern ideas, and such furniture! Ancient oaken armoires, carven sideboards, gilded chairs that might have enthroned a Doge, dower chests that might have been Ginevra's own. The wainscoted walls were hung with tapestry, and the great bedsteads were still spread and curtained with tattered remnants of old brocades. The ceilings were painted by the great artists of the days of the greatest splendor of that splendid republic, and every moment increased Crosby's wonder, that this treasure house should so long have escaped the hand of the despoiler. On every side fresh surprises awaited him. On the third landing of the staircase, Crosby found himself face to face with a walled-up door. Over the rough brickwork had once been laid a coating of plaster, which time had crumbled away in places, exposing the masonry beneath.

A little examination showed four other openings, a second door, and three windows, all apparently belonging to the same apartment, bricked up in a similar manner. Workmen were immediately summoned to pull down the obstructions and, here again, our friend met with obstacles. Some of the laborers approached roundly refused to enter the place upon any terms, while others recollected engagements forgotten but a moment before. Our new made proprietor, nothing daunted, set diligently to work to ferret out, if possible, the mystery of this ancient house, which even workmen, tempted by offers of double pay, declined to enter.

After several days of search in the public libraries, Crosby chanced upon an old volume in what he already proudly called his own house, which enabled him to piece out the story for himself.

The palazzo had been erected some time during the fifteenth century by one of the Gandolfo family, for his son, who lived there happily enough with his wife and children, what time the foreign wars allowed him to remain at home. Being ordered to Rome, upon a mission of state, his wife, having died, he married one of the dread Borgia family, a woman young and beautiful, and brought her back to Venice, with a great store of jewels and plenishing. Before he had been married a year, however, he was sent upon an expedition to the East, whence, for several years but uncertain news could be had of him.

The gossipy old chronicle went on to say that the young wife in the absence of her elderly husband took a lover, and that, having differences with her aged father-in-law, presumably upon this subject, the latter died suddenly, rumor said, by poison. Nothing, however, was done. The old Gandolfo was buried in great state and everything was apparently forgotten, when one fine day the son and husband, Marco, appeared as if he had risen from the ground. His wife, though much moved, received him with every appearance



SHIRT WAISTS OF COTTON OR LINEN.

(Described on page 41.)

of delight, when, the very night of his return, he fell down suddenly, crying out that he had been stabbed. As no one stood within reach, the servants cried out that it was witchcraft and feared to approach him. His body servant, entering at that moment, prevailed upon the braver amongst them to help him lift their master to the great bed, where they laid him, apparently lifeless. He lay in a stupor until near midnight, when he rose up, crying out that he was poisoned by his wife and her lover, whom he seemed see in a vision. He cursed them and the house, and called upon Heaven to blast them with the same death he must die. Thereupon he fell back upon the pillows and presently expired. The guilty wife fled from the room, and shortly from the house, carrying with her such money and jewels as she had been able to collect, but leaving behind in a secret hiding place the greater part of her rich dowry.

For more than seven years she wandered about the world, and finally, judging herself quite safe, and fearing neither God nor man, she returned secretly for her jewels and other valuables. Now, the secret hiding place was in the very room where her husband had died, and the spring having been long disused took a long time to open. She shut herself alone in the accursed chamber that none might know the hiding-place. When much time had elapsed and she came not forth her servant, some say her lover, went into the room, and found her lying upon the floor on the spot where her husband had been stricken. The servant, or lover, also died next day. The chronicle finished by stating that so it was with everyone who entered the room. Whether it was walled up then or at a later date, did not appear.

That Crosby was intensely interested goes without saying and his curiosity to see the interior of the haunted chamber heightened to a degree better imagined than described. When the walls were pulled down and the debris entirely cleared away, he found simply the great oaken doors bound with beautiful metal work that befitted a treasure chamber. This room resembled the others excepting that it was far handsomer, the ceiling being a gem. The dust and decay of hundreds of years lay over everything, and even Crosby's intense interest did not prevent him from resolving to postpone his explorations until after the apartment had been thoroughly cleaned and aired. Superstitious terrors, of course, he had none.

The Italian workmen refusing every bribe to enter the room. Crosby found a couple of phlegmatic Germans willing to undertake the task of cleaning, which in the beginning would consist only in sweeping, dusting, and brushing. After that, Crosby proposed to direct the work himself.

On the evening of the first day, Hans came to him at the hotel with a face of terror.

"My brother," he said, "my brother is stricken. It is true about the curse."

"Don't be a fool, man," said Crosby, roughly. "Who told you about the curse?"

The man was too much frightened to speak coherently. Crosby made him sit down quietly for a few moments and drink a glass of wine. Hans then proceeded to tell his tale.

His brother Wilhelm was mounted upon a step ladder, brushing out the elaborate cornice. Hans himself was occupied at the other side of the room, when, suddenly, he heard a cry. He turned to find Wilhelm fallen upon the ladder. Hans ran to his brother's aid, and helped or rather lifted him to the floor. Wilhelm could hardly speak. He seemed dizzy and confused and his speech was thick. He said, however, that he felt as though he had been stabbed.

Crosby heard the story through and had his own explanation.

"Nonsense, man," he said, "your brother has been drinking and the ladder made him dizzy. He'll be all right after a good night's rest. I'll come and see him in the morning."

Hans went away partially reassured.

The next day, Crosby put off his promised visit until late in the afternoon. When finally, he appeared at the small house in a remote quarter, Hans met him at the door, looking like the ghost of his former rubicund self.

"Wilhelm is dead," he said, mechanically. Grief and terror had for the moment stunned him.

Crosby was bewildered and shocked. Scarcely conscious of what he did he followed Hans into the inner room. There the body lay, already prepared for a speedy burial, as is the custom of the country, but its appearance was so dreadful that even Crosby's iron nerves quivered. The cheeks and temples were sunken as would be those of a corpse long buried. The face was livid, with great purple streaks, and the lips were encrusted with a sort of brown mould.

Crosby never knew how he got out of the room. He reproached himself for not having made inquiries of the doctor—for not having received the news of the man's illness differently—for a dozen things he had done or left undone—for letting the man enter the room at all? Nay, for that would pre-suppose belief in this old wife's tale. To demonstrate to himself his lack of it, he went to the Palazzo Gandolfo and climbing to the haunted chamber tried to distract his mind by searching for the secret hiding place in the wall. He was unsuccessful and after an hour or so started back to his hotel. On the way he met the agent who had rented him the house and had helped him find work people to set it in order.

"Hans is stricken," said he gravely, "and the doctor says he will not live."

"What is the matter with him?" asked Crosby, horrified.

"The doctor does not know, but it is the same ailment that has already killed Wilhelm," answered the agent.

Crosby walked down to the landing stage, bewildered and sick at heart. He did not know what to think. When his gondola stopped in front of the hotel, he sat still for a moment, not realizing where he was. Then as he started to climb out, he felt a sudden sharp pain, like a stab, and fell to the ground and knew no more.

* * * * * *

When he came to himself he was lying in a narrow iron bed in a very large, clean, bare-looking room, with his old school chum, Dr. Burnet, sitting beside him.

"Hullo, old chap," said Burnet. "How do you feel?"

"Where am I?" asked Crosby.

"You may well ask," returned the other. "You are in the English hospital and you might well have been farther. You are pulling out of it very well, but you've had a narrow squeak of it."

"What's been the matter with me?" asked Crosby.

"You have had a mediæval complaint, my dear fellow," answered Burnet, affecting a lightness he did not feel, "the Black Death, in other words the bubonic plague."

(Concluded on page 21.)

NOVELTIES IN LINEN SKIRTS.

(Described on page 41.)

MILLINERY MATTERS.

EVERYTHING in head-gear grows very flat and wide, which is hard for those with round or broad countenances. These seem to demand a certain height in the head-gear, to give proper proportion. This year it is especially difficult to find becoming styles for this type of face. The broad flat style of hat, taken with the extreme breadth of shoulder, tending greatly to the effect of flattening the features.

To relieve this the universally popular boas are of great service. These are becoming to almost everyone. A year or so ago, a single boa or at most two, were considered sufficient. This season, however, many persons have one for every gown.

A pretty fancy is to have the hat, parasol and boa en suite, and in this season where lace, chiffon, and flowers play so important a part in the accessories of the toilet, immense variety may be achieved. A few muffs to match are occasionally seen, but will probably prove only a fad for carriage wear, among the few, and will not become generally popular.

"Burnt" straw is a favorite foundation this season whether in Tuscan, Milan, Dunstable, or Leghorn, or even in the new fringed straw, which promises to be so generally liked. The fringed straw in certain colors has quite the effect of the flower hats. In red or white the effect is of carnations. In deep or dark blue of gentians, or ragged sailors. In pink and white, of bachelor's buttons, or the little English daisies. This effect is intensified if the hat is trimmed with the flower suggested by the straw.

The flower hats are immensely liked, and will be worn all summer, contrary to the opinion earlier expressed by some authorities that they would be reserved for between season wear. All sorts of flowers are used for this purpose, large and small alike, with perhaps a preference for the latter. The reproductions are most beautiful. and no flower is neglected. Lily-of-the-valley, hyacinths, and other flowers, heretofore used for aigrette effects are now laid flat on the frames. and compose the entire hat. Lilacs, whether white or purple, wistaria, the blossoms of the locust tree, make charming hats of this type. Violets, though no novelty, are perhaps the favorites for this purpose. They are occasionally seen combined with pale-blue, but the characteristic violet hat of the season is combined with pink roses, whether the large flat blossom, or the little button roses so much liked this year. The latter lend themselves readily to the drooping, pendant arrangements so much seen at present, and festoons and loops of them dangle from two-thirds of such hats.

Leaves are as much used as ever, but almost always in combination with flowers. Ground pine, and several varieties of moss are also reproduced for millinery purposes, and form the entire foundation, one novel hat being of the moss, trimmed with ferns, and "Indian pipe." A very charming hat of the favorite tricorne-shape was of rose leaves in the dark, reddish bronze, and rusty tints. Around the very edge of the brim was arranged a flat row of full bloom tea roses in pinkish yellow, and a drapery of white Liberty satin ribbon, giving the double brimmed effect. A flat wreath of the roses edged the crown, and a rosette of white satin ribbon with ends cut in "fish tail" points was placed at the left side.

The geranium hats are especially beautiful. When geranium leaves are used in profusion, and the various shades of rose color are mingled, these hats can be made becoming to almost everyone. Those of brilliant scarlet unrelieved are very trying, and are usually only to be worn with success by a brilliant brunette.

Fruit of several sorts is to be greatly worn, the favorites being grapes in their natural tints, from the pale, greenish hue of the "white" grape, to the dark purple of the Isabella. The Malaga and Delaware colorings are perhaps the most seen. Grapes are also shown in black and white, and are used in these colors in combination, the foliage taking the same "magpie" hues. Cherries and currants threaten to become common, especially the former. Elderberries, blue berries, raspberries, blackberries, indeed all the small fruits are to be seen in garland effects. Raisins also have been seen for some time. It takes some skill in the arrangement of these small fruits on the very flat shapes, to avoid the effect of a dessert dish.

Hazel nuts and filberts are a novelty, and as they are always used in sprays with the foliage, are pretty, if quiet in effect.

Chiffon hats are still liked, but the more exclusive styles show changes from the overlapping tucked effects so long popular. Shirrings and shirred tucks of chiffon form entire hats. with very little, if any, other adornment. Sometimes the brim, usually of the rolling type, shows a festoon of forget-me-nots, with tiny button roses set at intervals, arranged flat over the chiffon facing. Another variation is to catch the edges of two tucks together, with tiny straw buttons, or pendants in a smocked effect.

The general shapes are very well defined, and not of great variety. The tricorne, and its variations, notably the marquise, the English boat shapes, the Spanish turban, the rolling brim sailor, the shepherdess, and the large flat hat with the broad brim turning sharply up at one side, higher than the crown, comprise the general range, whether in "stiff" or shirt waist hats, or the more elaborate styles for dress wear. A few poke bonnets are shown, and the "baby" hats

with full brims of lace or pleated chiffon or net, draped to droop over the edge, are again popular for wear with foulard, or fancy cotton frocks.

A very dainty hat of the "baby" type has a brim of two scant ruffles of Lierre lace of a deep ivory tone. The crown was of flat, full-blown tea roses, pink shading into yellow at the heart. The crown was encircled by a drapery of blue Liberty satin ribbon, into which had been drawn a long spray of rose foliage, showing the thorny stems. Under the brim at the left side was a knot of roses, and ribbon and foliage. These colorings are only becoming to a very fresh, young face, but the addition of black velvet ribbon would convert such a hat to the use of any but an elderly woman. This style is also shown for morning wear, of grass linen in the natural color, accordion pleated and edged with narrow black thread lace. The ribbon and flowers may be varied to suit the gown to be worn with it.

Lace is seen upon everything, even used in applications on the rolling brims of "stiff" or shirt waist hats. Some hats are entirely composed of it, notably the transparent ones of point de Vénise, point Arabe, or Irish crochet, or in black of Chantilly, or guipure.

Long draperies of lace, ribbon, and flowers hang half way to the waist. These will probably be removed during the very hot weather, as such fashions usually suffer an eclipse during the heated term.

Pearls are seen upon everything, in ropes, and cone shaped buckles, clasps, and ornaments. Jet, whether cut or in mat finish, is also popular, especially upon the black lace hats.

The "Florodora" hats, while not new, are still greatly liked. These hats have a slightly rolling brim with a plume arranged to conceal the edge, and frame the face. Very little other trimming is required; sometimes a bow of lace or ribbon, caught by a jeweled buckle, being placed at the back. Long amazon plumes are much worn, but tips are not very much seen. An exception to this was a very handsome hat of rough black straw, ostrich tips of black and white being arranged around the crown, coronet fashion.

NEW TYPES OF TEA GOWNS.

(Described on page 41.)

STAGE HAPPENINGS.

IT is difficult to say which of the cast is the star of the Drury Lane spectacle, "Beauty and the Beast," which has been running the greater part of the theatrical year at the Broadway Theater. Rather in fact is there a galaxy of stars, of which some perhaps shine with greater brilliancy than others.

The story of the play is an amalgamation of the two fairy tales, "The Sleeping Beauty," and "Beauty and the Beast," as the title cleverly indicates.

The three comedians are Harry Bulger, Charlie Ross, and Joseph Cawthorn, respectively representing the father, mother and nurse of the stage, is the arrangement of the coiffure, their hair being so curled and tangled as to lose all semblance to human hair.

The scenery and mounting of the piece are magnificent, and the sudden changes of scene, brought about with a suddenness and a convincing quality that would tend to confirm the impossibilities of the tales of our childhood. The flight of the witches is positively startling even to children of a larger growth, and the guardians of the castle of the Sleeping Princess sufficiently weird to deter the stoutest heart from attempting a siege.

Small wonder that the house has been packed

"BEAUTY AND THE BEAST."—Act I. Scene III. The Royal Aviary—Princess Beauty Celebrates Her Sixteenth Birthday.

Beauty, form an inimitable trio, and keep the audience in a roar of laughter the entire time that they are on the stage.

Especially to be noted is the dancing of the two beautiful Hengler sisters, and ideally cast in a fairy play, so dainty, so graceful, so fairy like are they in every movement. They dance with an abandon, an excess of gayety, with little cries of excitement, as though they are dancing for their own pleasure alone, without thought of lookers on. This infantile unconsciousness, whether assumed or real, adds greatly to the airy character of the performance. Having said so much one may perhaps be forgiven a word of criticism. The one defect, found alike in the appearance of both sisters than whom perhaps there is no one lovelier on the English speaking throughout the season, and that the house is overrunning with little ones at each matinee.

* * *

There is an unusual number of attractions for children in the New York theaters this Spring. At the moment of writing the circus still holds its own at the Madison Square Garden, but is about to give place to Buffalo Bill. The former though fine does not seem to come up to the standard set by the late P. T. Barnum. Perhaps it is because we see the past through the glamor of rose colored spectacles, and that the difference is more apparent than real. Buffalo Bill is always the same, however, and many persons, old and young alike, look forward to his annual appearance, as an occasion which it would be little less than a crime to miss. The usual conventions of the most straight laced are relaxed a little, and peanuts may be eaten in public with impunity. This also seems permissible at the circus and on no other occasion.

* * *

At the Fourteenth Street Theater crowds of weeping children are turned away from every matinee performance before the sign, "Standing room only." Poor little tots, dismayed at the loss of the promised treat! Let us hope that the play will run until everyone shall have been gratified, but the Summer approaches, when all or nearly all the theaters are closed. Query, is there no demand for one or two good plays to run all Summer? When we remember the golden harvest reaped by "Florodora," during one of our hottest Summers, it would certainly seem that the question may be answered in the affirmative.

* * *

"A Modern Magdalen," Miss Amelia Bingham's new play, cannot be looked upon as a worthy successor to "The Climbers." Miss Bingham's own part is not so good a fit as the one in the former play, nor is the play itself so interesting. It lacks the sparkle and brilliancy, not to say "snap," that we have grown accustomed to look for in up-to-date society plays. Wilton Lackaye as Brinker and Henry Dixey as Jenkins, the tipsy father, are exceptionally well cast, and make the hit of the play. So accomplished an actor and handsome a man as Frank Worthing is greatly missed, and not easily to be replaced.

Ferdinand Gottschalk takes the very unattractive part representing a very general view of the professional reformer, while Mrs. Madge Carr Cooke represents the conventional stepmother, a common scold, to the life.

GOWNS OF NET AND VOILE.

(Described on page 41.)

THE ARRANGEMENT OF THE COIFFURE.

BY those but meagerly endowed by Nature, either high or low coiffures may be adopted—that is, if one is willing to have recourse to Art to supplement the lack. For those with quantities of hair, the low coiffure is more desirable in the majority of instances. Especially is this true of anyone possessing a rather large head. For such a one some adaptation of the low styles is the only thing to be considered. The coil neatly rolled, and arranged in an "eight," either single or double, is a very neat and stylish arrangement. The "Cadogan" loop hanging well down upon the shoulders, with or without a ribbon bow is very graceful. It is, however, only suited to those of very youthful appearance, and has the further disadvantage of becoming very easily disarranged, and then presents a very untidy aspect.

When dressed high, the hair is brought well forward and massed directly over the Pompadour, supported by it, in fact. A pretty effect is given by forming the hair in several puffs, in front of a Spanish comb. A few flat curls are arranged on either temple.

The pendant curls are very popular, but can only be successfully adjusted with low or half low coiffures. Sometimes a single curl is seen, sometimes several. In case there are more than one, they may be of various lengths, one, quite the longest of all, perhaps nine to twelve inches, being drawn over the left shoulder. It is never left to hang free down the back. Curls are only used for dress occasions, and are very much out of place with any but elaborate gowns or full dress.

It is rumored that we are to see the revival of the side curls. Let us hope that this is a forecast of the same sort as the prediction of hoops which recurs once in just so often. Perhaps an uglier nor more universally trying style never flourished, with the exception of that found so often in the pictures of Botticelli, Fra Lippo Lippi, and others of that period. Indeed the two styles are not unlike, the high forehead being left bare, the hair divided and arranged in bunches at either side, and at the back. Few faces possess the sweetness of Botticelli's women, and the portraits of Elizabeth Barrett Browning, whose expression is sweetness and gentleness itself, should be a warning, if one were needed, many of the likenesses of this inspired poetess suggesting comically a greater resemblance to an intelligent poodle than to a human being. Lady Tennyson, who also affected this style, had features of cameo-like fineness, but even she softened the effect by wearing, for many years, a cap of rich lace, the point of which drooped forward over the forehead, and with ends tying under the chin.

The hair ornaments of various sorts are very beautifully decorated, ranking in some cases as jewelry, tortoise shell, mounted with pearls and gold, being by far the favorite. Jet, however, makes a very handsome comb, and is greatly liked. Cut steel is occasionally seen, and is often so finely cut as to have the effect of jewels; but rhinestones are used more sparingly than formerly.

In carven tortoise shell, the "Valkyrie" comb, which is, as its name indicates, winged in shape, and the serpentine, are the most popular. These serpent combs are often very handsome, and are beautifully carved by hand.

Pearl nets are seen, and are worn in cap style, when the hair is dressed low. Occasionally this cap is made of jet cabochons in place of the pearls. A few in dull jet have been shown for mourning wear.

The only novelty in hair ornaments is the Du Barry head-dress, a fillet of braided ribbon, ending in small rosettes with ends. Some of these have small flowers and vines mingled with the ribbon. Flowers are worn very extensively with full dress costumes, matching the costume in color, and usually repeating the flowers worn on the gown. They are more frequently artificial than natural and are placed in various ways. A poppy or rose, usually of immense size, is worn at the left side just above the temple. Smaller flowers are arranged in small wreaths, or aigrettes. Flowers of large or moderate size, with or without foliage, are placed just above the left ear, when the hair is dressed low. Too large clusters worn in this way are too theatrical in style for any but those of extreme tastes.

The liking for green leaves extends to the wearing of them in the hair, and in one party, recently observed in one of the leading restaurants, each lady had her head-dress completed by a cluster of green leaves. The leaves are also arranged in a wreath, extending across the back of the head, and terminating above either temple. This wreath has been greatly liked in England, and has been occasionally seen here for some time past.

Alsatian bows of black ribbon, velvet, satin, or moiré, the last mentioned being the favorite, have been almost universally worn this winter. Though more suited to half-dress occasions, they have been worn by many with full dress. This has been especially noticeable at the opera all winter.

Other hair ornaments are composed of a mingling of several materials; lace in butterflies, quills, or wired ends, feather pompons, aigrettes, and what not, often lightly spangled or jeweled. After all the talk there has been on the subject in the public press, it is surprising that the cruel custom of wearing aigrettes still endures, but with the knowledge that Queen Alexandra has set her face resolutely against the slaughter of birds for the purposes of personal adornment, it is to be hoped that the protection she has extended to the sea-gull will eventually turn the tide in the fashion against such unnecessary cruelty.

GOWNS OF ETAMINE AND CANVAS.

(Described on page 41.)

Embroidery.

CROCHETED SILK BEADED COIN PURSE. No. 8.

THE ornamental design oxidized silver clasp top very closely matches the gray Purse Twist used for the purse. The effect of the whole, including the steel beads on the sides and the fringe, is very pretty indeed. The diameter of the clasp top is just two and one-half inches, and the length of the purse but three and one-half inches. Such a top as shown in the engraving may be purchased for about 50 cents, allowing 5 cents extra if ordered forwarded by mail.

Crocheted Silk Beaded Coin Purse.—No. 8.

We caution our readers to be sure to secure genuine Purse Twist. Never use knitting or crochet silk for purses or bags. The genuine Corticelli Purse Twist is a three cord thread, and will wear a long time, while crochet silk will not.

String the beads on the Purse Twist and begin with a chain of 20 stitches. Then turn, working back and do one single crochet into each stitch until you reach the first chain stitch in which do 3 s. c., turn and crochet 1 s. c. into each chain stitch from the opposite side, which makes a complete circuit. From this point the stitches are all done on the outside vein of the previous round. The beads are worked in from the underside of the web, which will be the right side of the purse.

First round—1 s. c. in 1st, 1 s. c. and 1 b. in 2d, twice "4 s. c., 2 b.," 4 s. c., 1 b. and 1 s. c. in next. Repeat once.

Second round—1 s. c. in 1st, 1 s. c. and 1 b. in 2d, 2 b., twice "2 s. c., 4 b.," 2 s. c., 2 b., 1 b. and 1 s. c. in next. Repeat once.

Third round—1 s. c. in 1st, 1 s. c. and 1 b. in 2d, 1 s. c., 2 b., twice "2 s. c., 1 b., 1 s. c., 2 b.," 2 s. c., 1 b., 1 s. c., 1 b., 1 b. and 1 s. c. in last. Repeat once.

Fourth round—1 s. c. in 1st, 2 s. c. in 2d, 1 s. c., 2 b., 3 times "4 s. c., 2 b.," 1 s. c., 2 s. c. in last. Repeat once.

Fifth round—1 s. c. in 1st, 1 s. c. and 1 b. in 2d, 1 b., 3 times "4 s. c. and 2 b.," 4 s. c., 1 b., 1 b. and 1 s. c. in last. Repeat once.

Sixth round—1 s. c. in 1st, 1 s. c. and 1 b. in 2d, 3 b., 3 times "2 s. c., 4 b.," 2 s. c., 3 b., 1 b. and 1 s. c. in last. Repeat once.

Seventh round—1 s. c. in 1st, 2 s. c. in 2d, 4 times "1 b., 1 s. c., 2 b., 2 s. c.," 1 b., 1 s. c., 2 b., 2 s. c. in next. Repeat once.

Eighth round—1 s. c. in 1st, 2 s. c. in 2d, 2 s. c., 2 b., 4 times "4 s. c., 2 b.," 2 s. c., 2 s. c., in last. Repeat once.

Ninth round—1 s. c. in 1st, 2 s. c. in 2d, 2 b., 5 times "4 s. c., 2 b.," 2 s. c. in last. Repeat once.

Tenth round—1 s. c. in 1st, 2 s. c. in 2d, 4 b., 5 times "2 s. c., 4 b.," 2 s. c. in last. Repeat once.

Eleventh round—1 s. c. in 1st, 2 s. c. in 2d, 1 s. c., 1 b., 1 s. c., 2 b., 5 times "2 s. c., 1 b., 1 s. c., 2 b.," 1 s. c., 2 s c. in last. Repeat once.

Twelfth round—1 s. c., 6 times "4 s. c., 2 b.," 5 s. c. Repeat once.

From here on work the pattern 14 times, as follows:

Thirteenth round—2 s. c., 2 b., 2 s. c.
Fourteenth round—1 s. c., 4 b., 1 s. c
Fifteenth round—1 s. c., 1 b., 1 s. c., 2 b., 1 s. c.
Sixteenth round—2 s. c., 2 b., 2 s. c.
Seventeenth round—1 b., 4 s. c., 1 b.
Eighteenth round—2 b., 2 s. c., 2 b.
Nineteenth round—2 b., 2 s. c., 1 b., 1 s. c.
Twentieth round—1 b., 4 s. c., 1 b.

Repeat from the thirteenth to the twentieth round to desired length, work one round single crochet, without beads, and sew on the top. Finish the bottom with tassel-fringe three-fourths of an inch deep.

The materials required are: One ½ oz. spool Corticelli Purse Twist, color 1164. Two bunches No. 10 steel beads. One 2¼ inch oxidized silver clasp top.

STRAWBERRY CENTERPIECE DESIGN. No. A3653.

Unfortunately the engraving does not do justice to this very attractive centerpiece. Strawberries unless skillfully managed oftentimes look like blots of red paint on a white cloth. Take care not to pad the berries, for the proper placing of the shades will obviate this all too common practice.

Work the edge of the border in buttonhole stitch with Persian Floss, white Corticelli, 615, and the scrolls in satin stitch with the same. The cross bars are to be outlined with Corticelli Persian Floss, green, 806, caught down where the lines intersect with a cross stitch of Corticelli Filo silk, red, 540. Use a double strand of Filo. The jewels which appear in border are worked in satin stitch with green Corticelli, 806.

For the flowers use Corticelli Filo silk, white, 614, and shade with green, 106. Long and short stitch is preferable to solid embroidery. In the centers of the open flowers work a dot in satin stitch with green, 106, and work stamens in knot and stem stitch with yellow, 644.7.

Strawberry Centerpiece Design.—No. A3653.

The strawberries should be worked solid in feather stitch, the correct shades to use being red 536.3, 536.5, 537, 538, 539, 540, 541, 543. When the solid embroidery is completed the seeds should be put in. These stitches should be laid in an opposite direction to the covering stitches and should be kept in rows. Partially ripened berries add much to the attractiveness of the design. In working such berries use the lighter shades of red and green, 106. The calyxes of the darker berries should be worked in the lighter shades of green and vice versa.

For the leaves use green Corticelli Filo silk, 107, 108, 109, 110, and work in long and short stitch, the veins in outline stitch. As strawberry stems are heavy a double row of outline stitch should be used.

The materials required are: Filo silk, 2 skeins each, 538, 539, 614; 1 skein each, 106, 107, 108, 109, 110, 536.3, 536.5, 537, 540, 541, 543, 644.7; Persian Floss, six skeins, 615; 1 skein, 806. Price of stamped linen, 40 cents; silk for working, $1.05 extra.

A HINT TO WOMEN.

Women should be careful of what facial creams they use. Some are not only injurious to the skin, but unhealthful in that their ingredients stop up the pores, and thus poison the system. The most reliable and oldest cream now on the market, is Dr. Charles' Flesh Food, which was first introduced by Dr. A. Charles of Paris, France, in 1851, and is now exclusively used by the leading society women and actresses of two continents. It is claimed by the proprietors, that Dr. Charles' Flesh Food is the only preparation in the world, that will round out hollow cheeks, remove wrinkles, and develop the immatured bust. Their numerous testimonials, from leading physicians, and others, tend to bear out their statement.

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LOOK FOR THE NAME ON EVERY LOOP

FROCKS OF SUMMER WEIGHT WOOLENS.

(Described on page 29.)

A TIMELY SUGGESTION.

ONE is so frequently asked for a suggestion for a suitable gift for a man who already "has everything" that it is pleasant once in a while to be armed and equipped with an idea. Here is one. We make it a present to the girl with deft fingers, with the warning, however, that it is not especially cheap.

Fashion decrees at present that the well dressed man should have tie and socks to match. Here then is a wide field for the skilful embroideress.

The handsomest set of the kind were of dark blue silk embroidered in deep red. The tie was of armure, and cut in the bat wing shape. A sort of diamond shape was outlined by a satin stitch in the red in such a way as to include both loops and ends of the bow. Inside this frame were embroidered at regular intervals, polka dots in red. Both sides of the tie were embroidered, so that both were the right side, and could be reversed at will.

The tie was inexpensive enough, though armure of the finest quality was used, the quantity required being so small. But the socks were a different matter. To obtain them of sufficient fineness and evenness of weave to make it worth while to embroider them, it was thought necessary to pay seven dollars a pair. Some one, however, who did not rate her work so high, or the coin of the realm so low, might perhaps find a rather less costly foundation equally good for the purpose.

This particular pair were perfectly plain in weave, and of a bright dark blue in color. A "drop" monogram was stamped upon the instep, and this was beautifully embroidered in satin stitch, the colors, of course, exactly matching those of the bat wing tie. Carefully packed in a pretty box, one can hardly imagine a daintier or more acceptable gift.

The crest is sometimes embroidered in this manner, and is occasionally placed upon the instep, and sometimes upon the outside ankle, where it, of course, hardly shows. The crest, of course, makes a far handsomer ornament than the monogram.

Other conventional devices may, of course, be utilized in the same way. The "drop" stitch, or ribbed weaves, are very handsome, when French knots or polka dots in satin stitch are worked in the intervals between the openwork. Or briar and coral stitching may be used in the same way, each spray being terminated by a French knot.

Very fine tightly twisted silk must be used for this work, else the embroidery will rough up in the wearing.

If for a college or 'varsity man, the colors appropriate to his own individual college may be used, though the Princeton colors, for example, black and orange, are rather noisy for a conservative taste, though if the orange is lightly and sparingly applied on a black background, the result, though striking, is far from unhappy. Columbia blue and white is delightful this season when so much white hosiery is to be worn with black patent leather shoes. Harvard crimson, and Yale blue, are also suitable, relieved with white as one usually finds them. Of course, the tie may be a four in hand, or Ascot, as well as a bat wing, but the latter is decidedly smarter, and more suitable.

* * *

ALNASCHAR—UP TO DATE.

(Continued from page 7.)

Curtis had fallen back in his seat as one petrified. The solemn service went on. "Wilt thou, Anne——?" Her responses came clear and full, penetrating even the intelligence of the half-dazed man crouching in his place.

"I wish you'd look after this person," said the old dame, pursing up her lips. "I think he's crazy."

Van Dyck and Black slipped in on either side of him.

"Come out, Billy," they said, "before any one knows who it is. Don't let your mother know."

"He's been drinking," said the old dame in a hissing whisper.

"It's a d—— lie," said Curtis aloud.

In the end they had fairly to hustle him out, but managed so quietly that nothing of it disturbed the service.

They got him into the vestry where he raged for a while like a lion.

"Look here, Billy," said Van Wyck, "listen to reason. Another scandal now will kill you dead. Do you want to go West again? I believe you are crazy, stirring up such a row. Particularly after the set-to you had with Bennington just before you went away. You shan't go to that reception if I have to have you locked up first. And if you're a white man you'll hold your tongue. She's Lady Bennington now fast enough. What if you did want her first? It was up to you to say so, which I gather you never did—to her or to anyone else. Think of your mother and sister at least Lucky for you there was a full choral service. It saved you a lot."

Curtis grew quieter at last, and when they dared to leave him, they slipped back as they came, and took their places in the bridal procession.

The ceremony was over, and the ushers lined up on either side of the aisle to let the newly married couple pass, the bride looking up in her husband's face, with an angelic smile of simplicity itself—impossible to forget.

* * * * * *

Society decided that the Bennington-Hathaway wedding was woefully mismanaged. "There was some carelessness, at the door about the cards of admission, and people got in who were not asked, and that's not the wo.st of it, my dear, but some vulgar intoxicated person made a disturbance," wrote Mrs. Hathaway to her sister afterward.

It is greatly to Mrs. Hasbrouck's credit that though she knew the whol: story, she never told a word from that day to this.

A VENETIAN GHOST.

(Continued from page 11.)

Crosby looked at him, speechless.

"It was well for you that I happened along as I did." Burnet continued. "You know I have been in India studying this very thing, and thought of taking a run through Europe on my way home. I saw your name in the visitor's list, and had gone to your hotel to look you up, when lo, and behold! you were carried in senseless. Your case was very marked, and I knew what I had to fight from the first; your habits and constitution were in your favor and my experience did the rest."

After that Crosby made rapid strides toward recovery, but it was a long while before his friend and medical adviser would allow a visit to the Palazzo Gandolfo. When, however, they went at last, Crosby was startled by the change. The best of the furniture and pictures were gone, and even the ceilings, including that of the haunted chamber.

"Sold in a lot to an American millionaire," said Burnet. "These Italians would sell anything. The ceilings are to be put up again in some Fifth Avenue palace or Lenox chateau."

Crosby told him the story of the old house, and asked if he thought that Marco Gandolfo had died of the plague.

"Very likely," answered Burnet, "as the symptoms are described."

"But do you think the infection would have lasted through so long a period?"

As to that Burnet would express no opinion. There were not sufficient data on the subject.

Crosby has had enough of old houses. He has bought a brand new one in New York City near the Park, and every stick of furniture that goes into it is made to order.

* * *

SPECIAL NOTICE.

Many complaints have reached this office during the past two months stating that it was impossible to buy PICTORIAL REVIEW on the newsstands, notwithstanding that we supplied the American News Company with over double the usual quantity so that their branches would have a sufficient number of copies for customers. What was considered proper provision was allowed for the increased demand, but the edition was immediately almost completely exhausted. The surest and quickest way of obtaining PICTORIAL REVIEW promptly is to subscribe for same and we advise your mailing us $1.00 at once that we may enter your name on our list for one year.

* * *

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RECEPTION TOILETTES.

(Described on page 29.)

SOCIAL OBSERVANCES AND ETIQUETTE.

FASHIONABLE STATIONERY.

JUST now the greatest latitude possible to a person of proper taste, is allowed in the matter of stationery. In blue, of several dull shades, French gray, and white of various tones, grayish or cream, or dead white. It is needless to state that, pink and purple, azure and the deeper shades of gray, together with white ink, are relegated to a circle where good taste is a matter of no consideration.

The sizes too, of paper, are governed largely by matter of liking. There is a fancy for paper of immense size, even for formal invitations, for which purpose the tiny size has so long been popular. This is, however, still fashionable, and likely to be in use for some time to come.

The ornamentation is very simple in character. Monograms are very small, and are usually encircled in a wreath, or some similar device. They are done in a single color, preferably blue or black, or in bronze, silver or gilt, but only one color, or metal. The fashion of using different colorings in one monogram has completely passed. Many people prefer the monogram simply embossed in the paper, without color or gold.

Crests follow the same rules, excepting that there is no encircling frame, and these are more rarely done in color than the monograms. The best taste prefers them simply embossed in the paper.

A woman, by the way, has no right whatever to use a crest. However, many thoroughly informed women do so habitually, and if their mistake is pointed out, merely explain that they had borrowed for the moment, their husband's, father's or brother's stationery.

When the paper bears an address, the case is quite different, and embossing is unsuitable. The idea of the address is stultified by anything which tends to impair its clearness. Good sense then, as well as fashion, dictate that the address should be done in a different color to the paper, and that nothing of an ornamental nature should be allowed. The address may be placed at the top of the sheet, toward the middle, or at the upper left hand corner. If of a single line or of several, the center is very much liked. If a monogram is used in connection with the address, the former occupies the left upper corner, while the latter is placed at the right, and both must of course be done in the same color or metal. The crest is always placed in the upper center of the page, and if an address be used with it, the latter is placed directly below. Contrary to the arrangement of monogram and addresses, the crest may be merely embossed in the paper, but if colored or gilded, must correspond with the address in that respect.

There is quite a fad for commencing the letter upon the last page of the sheet, using the first page next, and finishing inside. Like many fashions apparently silly, it is founded upon excellent sense, the idea being that the most private portion, the beginning and the end, are folded within, secure from prying eyes which might seek to pierce the envelope.

Wedding invitations in this country are now engraved upon very large, square sheets of paper which, being folded once, are placed in large oblong envelopes. The present fashion in England is quite different, the size used being small note. The edge has a silver border, and the family crest is either simply embossed, or done in silver to match the border. The engraved portion is raised, the whole being more elaborate in style than is our custom in those matters, but in nicety of workmanship, ours greatly surpass the English.

Our friends beyond the sea, however, have many very sensible forms which are being gradually absorbed into our own customs. People who intertain largely have a set engraved form of invitations, with blank spaces to be filled out, which they use for all formal occasions. These usually read as follows:

Mr. and Mrs. James Smith request the honor of ..... company, ... on ..... at ..... o'clock.

The blanks are then filled according to the nature of the entertainment. It is no longer proper to omit the name from the body of the invitation, as used to be done, nor is it allowable to "request the pleasure," which form is almost as obsolete as "presenting compliments."

With the above exception, and those for afternoon receptions, teas, and "days at home," no cards are used for any invitations or notes whatever, the "correspondence cards," so called, being utterly out of date.

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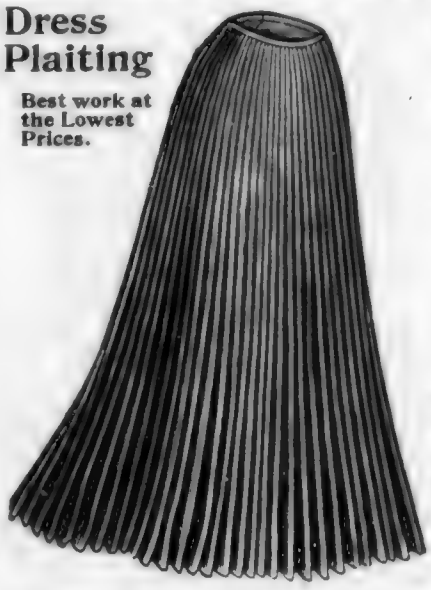

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"	21	to	25	"	10c.	"	"	"	21	to	25	"	12c.	"	"
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AGENTS WANTED

HANDSOME TAILOR FROCKS.

(Described on page 29.)

A New Story About Mark Twain.

IT was at Milan we met them first, a small nondescript elderly man, and one considerably younger. We had just entered a tram car on our way to see that famous fresco of Leonardo da Vinci, the Last Supper. As we seated ourselves opposite them the younger man nudged the elder, and remarked in a perfectly audible tone. "Why, they're Americans or English."

"Huh!" responded the other, contemptuously, "English! No more English than I am. Look at their hair." There was no mistaking his nationality, even without his last remark, and if one might wish to locate him more particularly, an American would surely place him as hailing from the Windy City.

"Why!" exclaimed the first speaker. "I believe they're going the same place we are."

This had been painfully evident, to us at least, for sometime, but we bore up bravely in our effort to seem unconscious and ignore them. Arriving at the church, however, this was no longer possible, as they insisted upon elaborately instructing us as to the preliminaries necessary to entrance, which last consisted solely in handing over a lira apiece to the guardian of the door.

We chose to remain a while at the back of the building in the vain hope of "shaking" them. We stood for a while, inspecting the more or less abominable copies of the fresco exposed for sale, wondering if ever, by any chance, anyone could be found silly enough to buy. Our doubts were set at rest by the enthusiasm of a group of young Englishwomen.

"How perfect in coloring!" "How fresh, how wonderfully preserved all these years!" said they, when, looking down the length of the building, and catching sight of a group gathered in front of the wall at the far end, they left off their raptures and sneaked rapidly away.

We followed the discomforted quartette and joined the group in front of the painting, now little more than a ruin. Our two compatriots were established in a point of vantage, the elder reading aloud from a book which they held between them.

"Mark says," he began. The rest was inaudible.

"I agree with Mark," responded the other.

They passed on to the copies, while we hung about awaiting their departure. The hour of the mid-day breakfast approaching, we were, however, constrained to leave, the more so as we were to start for Venice by the afternoon train. At the door we were joined, as we had foreseen, by our persistent friends.

"We knew that you were staying at our hotel," said the younger, "we saw you at table d'hote last night. We thought we might all walk back together."

The elder of the two merely grunted. His conversation seemed to consist mainly of grunts. We were obliged to acquiesce in this arrangement, though not, I fear, with a very good grace.

The conversation was restricted to very superficial subjects, such as would interest fellow travelers, and we began a discussion on the relative merits of the various guide books. Though we had several which we kept for reference, our inseparable companion was the invaluable Baedeker, but to our astonishment our fellow countrymen declared in favor of "Mark Twain." To him they pinned their faith absolutely. They had tried all others, they declared, and found nothing equal, as guides, to his books of travel. The elder of the two waxed quite eloquent, and talked on this subject at greater length than I would have believed possible to him.

"He's seen all the things we want to see, and tells us all we want to know about 'em," said he. "That feller"—pointing scornfully at our beloved Baedeker—"is no good."

We carefully concealed our plans for the afternoon, in spite of the efforts of the younger man to discover them, and left triumphantly on the afternoon train, after having the satisfaction of seeing the frustration of their endeavors to secure neighboring places to ours at the table d'hote, owing to a lack of comprehension on the part of the head waiter. This unusual density on the part of that functionary requires no explanation. Any traveler in Europe will understand perfectly.

Two days after, we entered for the first time, that treasure house of delights, the Ducal Palace in Venice. We had paused for another glance at the exquisite wells in the courtyard, when we heard a voice behind—"Mark says." At that dread sound we turned to flee, but too late. The enemy were already upon us. They read aloud from the writings of their "guide, philosopher and friend," and the spell that lay upon them took hold upon us also. We spent that whole afternoon in a ceaseless gallop after the objects of "Mark Twain's" nonsensicalities. St. Mark teaching his Lion how to spell, we discovered without much trouble, but fruitlessly we searched for that hair trunk of Bassano which "Mark says" is the culmination and crown of the art of all the ages. We divided the rooms into quarters, each one starting from a corner and passing without a glance, any canvas or fresco not attributed to the magic name of Bassano. But though we hunted long and diligently, we never found it, and mingled with the shame with which I recollect that afternoon is the disappointment, keen and very real—and I feel quite sure that if ever I return to Venice, I shall make another valiant effort to find that hair trunk.

We left Venice without another encounter with our tormentors, and went in peace our way through Italy. Several months later, on a staircase in the Louvre I met the gaze of a face, which, though familiar, I could not place. Going back, a moment later, to ask some information of one of the custodians, I heard once more that now too familiar sound—"Mark says." I turned and fled, this time sucessfully, but I wonder sometimes if "Mark Twain" realizes, for a moment, that among his countless successes in many fields, may be reckoned that of practical making of guide-books.

* * *

COSSACK CRADLE SONG.

(From the Russian of Lermontaff.)

Sleep, my child, my little darling,
sleep, I sing to thee,
Silently the soft white moonbeams
fall on thee and me.
I will tell thee fairy stories in my
lullaby;
Sleep, my child, my pretty darling,
sleep, I sing to thee.
Lo, I see the day approaching when
the warriors meet;
Then thou will grasp thy rifle, mount
thy charger fleet.
I will broider in his saddle colors
fair to see.
Sleep, my child, my little darling,
sleep, I sing to thee.
Then my Cossack boy, my hero
brave and proud and gay,
Waves one farewell to his mother
and rides far away.
Oh, what sorrow, pain, and anguish
then my soul shall fill,
As I pray by day and night that God
will keep thee still!
Thou shalt take a saint's pure image
to the battle-field,
Look upon it when thou prayest.
May it be thy shield.
And when battles fierce are raging,
give one thought to me.
Sleep, my darling, calmly, sweetly
sleep, I sing to thee.

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ELABORATE WAISTS FOR DRESS OCCASIONS.

(Described on page 29.)

IN MOTHERLAND.

UPON PARENTAL NEGLECT.—No. II.

POSSIBLY the worst feature of all is the conversation children hear and the ideas they pick up when left the greater part of the time in the society of the ignorant and uncouth. Many a mother is more than shocked at the familiarity of even tiny children with the seamy side of life. Children readily assimilate the mental food that is provided for them, and the ancient and time worn plea that they "don't understand" is only true of occasional words and phrases, and they are phenomenally quick at catching the general drift of what they hear. If a very low tone is maintained in their presence during the most impressionable age it is likely to remain the underlying tone for life.

The servants are not to be blamed for this. One does not expect "figs of thistles." The whole responsibility lies with the parents who delegate to others the responsibilities that should be theirs, and put in entire control persons of a subordinate class and those the least fitted for it.

Care should be exercised in the selection of a woman to put in charge of children that she should have at least no very ignorant turns of speech nor peculiarities of accent. One cannot expect of the ordinary nursery maid that refinement of speech should be hers. Still even here there is a considerable range of choice. Certainly manner of speech and enunciation are learned almost in the cradle, and the severest after training will be required to eradicate ignorant turns of speech, become second nature while the child is too young to discriminate for himself.

The worst of it is that if not so acquired, the very desire to do so is lost. The appreciation of such refinements is blunted, a relaxed and careless manner has become so habitual as to be engrained into the character itself.

Many a college bred man has a diction that would disgrace a plowman, directly traceable to such influences in early youth.

The physical side of this is even more obvious. How many children have received incurable injuries for a lifetime from the carelessness of nurses. To what neighborhoods do they conduct the children under their care, when the daily walk is not supervised? How many contagious diseases may be traced to such sources? Particularly necessary is such supervision when there is any ailment requiring the use of poisons. It is unnecessary to harrow the soul with instances of accidents of this sort.

We all know that old story of the nurse who, when applying for a new situation, was asked how she arranged that the baby's bath should be of the proper temperature.

"Oh, mum," she explained, in scorn of being questioned on so trifling a matter, "I puts the baby in, and if he turns red, I know it's too hot, and if he turns blue I know it's too cold."

The simple device of a bath thermometer was either unknown to her or treated with the contempt it deserved.

Another woman of this same stripe was left in charge of three young children for a few weeks, while their parents were in Europe, the only supervision being that of a young aunt. As the nurse was expected to wash the children's underwear, she kept the two elder children—boys of three and five years of age, respectively, without any! It was August, fortunately for them, but there are occasional cool days, even in August.

The younger boy wandered one morning, about ten o'clock, to the room of a lady visiting in the house. He knocked on the door, and when it was opened stood there, a pathetic little figure.

"Perhaps," he said, "this afternoon, Julia will wash me. I feel dreffful sticky."

It is needless to say the visitor took the hint. She closed the door, and it is difficult to say which of the two enjoyed the surreptitious bath the most. The enjoyment of a young child while splashing about in the water is so fascinating, that it is a mystery how any mother can deny herself the pleasure of sharing it.

The woman just referred to was extravagantly fond of the children in her care. Their mother frequently referred to her devotion, stating that because of it, she felt perfectly at ease about leaving them. One of the worst features of such devotion is the constant kissing which invariably accompanies it. Doctors and dentists unite in denouncing this pernicious practice. Very little kissing, at all, is their dictum, and that never on the mouth. The teeth as well as the general health are greatly affected by the neglect of this highly sensible advice.

Two little girls, twins, brought up by the newest methods, were taught to say, "On the bwow, please," when offered kisses they could not well refuse. This is a very simple solution of a vexed question, and anyone taking offense at such an answer is in the expressive slang of the day, "looking for trouble."

Do not allow young children to be frightened by tales of the "bogie man," who comes for naughty children. Try some other way of compelling obedience than the inspiration of terror. There is rarely trouble about leaving young children to go to sleep alone in the dark if they have not been terrified during their waking hours by gruesome tales of supernatural punishments. The mental sufferings of sensitive children will never be understood by those of a larger growth who have not similarly endured. One little lad always asked when stories were to be told late in the afternoon: "Is it sad?" If the answer should be in the affirmative he always replied: "Please wait then till the morning?"

A NOVEL IDEA FOR THE SICK ROOM.

The readers of the PICTORIAL REVIEW will be interested in the universal household article known as the Standorette, manufactured by D. H. Allen & Co., Miamisburg, Ohio. The Standorette combines within itself a number of useful household articles, it is an invalid, reading, drawing, sewing and music stand.

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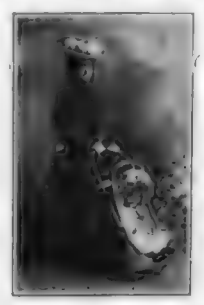

purposes of a perambulator, or "pram" as the English say, but, when desired, a transformation occurs, and in a moment, without removing the little one, the go-cart changes its character and becomes a carrying basket, light of weight, and baby may be taken driving or traveling as the case may be, without soiling the gown of Mamma or Nurse. Still another use for this useful article is that of a high chair. It fulfils this function by simply being placed upon an ordinary chair. A more useful and charming christening gift could hardly be selected, for it is as pretty as it is practical.

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TUB FROCKS FOR LITTLE GIRLS.

(Described on page 29.)

DESCRIPTION OF PLATES.

FROCKS OF SUMMER WEIGHT WOOLENS.

(Illustrated on page 20.)

Fig. 793.—Frock of cameo pink satin finished cloth tucked in groups, and trimmed with Venetian point in an irregularly vandyked pattern. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

Fig. 794.—Frock of silver gray drap d'été, trimmed with Maltese cluny lace in a medallion pattern, run with black chenille, and with briar stitching in coarse black silk. Yoke of blouse formed by lattice of silk bias folds. Pattern, blouse, 50 cents; skirt, $1. Cut to measure, 50 cents extra each.

Fig. 795.—Frock of cashmere trimmed with diamonds of satin, framed in briar stitching, and with appliqué embroidery run with velvet baby ribbon. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

RECEPTION TOILETTES.

(Illustrated on page 22.)

Fig. 811.—Frock of moiré taffeta trimmed with Irish crochet lace. Transparent yoke and sleeves of tucked chiffon. Pattern, blouse, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra each.

Fig. 812.—Frock of crêpe de chine, trimmed with lace inserting, with ornament at intervals of velvet pastilles. Transparent yoke and sleeves of tucked chiffon. Pattern, blouse, 50 cents: skirt, $1. Cut to measure, 50 cents extra each.

Fig. 813.—Chiffon gown over changeable taffetas, trimmed with Maltese lace. Pattern blouse, 50 cents. Cut to measure, 50 cents extra.

HANDSOME TAILOR FROCKS.

(Illustrated on page 24.)

Fig. 814. — Frock of pongee, trimmed with bias straps of red, embroidered in black. Box pleats form panel effect on skirt. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

Fig. 815.—Gown of white veiling laid in tucks. Trimming of lace appliqué in two widths threaded with velvet baby ribbon. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

Fig. 816.—Tailor made gown of étamine, trimmed with stitched straps and box pleats. Vestee of white cloth, strapped with black velvet ribbon. Collar of appliqué. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

ELABORATE WAISTS FOR DRESS OCCASIONS.

(Illustrated on page 26.)

Fig. 817.—Bolero with postilion of box-pleated Louisine over a high girdle of Pompadour brocade. Yoke and vestee of satin with velvet diamonds worked with French knots. Bertha and jabot of pleated chiffon. Pattern, $1. Cut to measure, 50 cents extra.

Fig. 818.—Corsage of satin Liberty and point de gaze for full dress wear. Pattern, $1. Cut to measure, 50 cents extra.

Fig. 819.—Blouse of satin and tucked chiffon. Cape collar of white moiré antique, edged with lace. New slashed sleeve. Pattern, $1. Cut to measure, 50 cents extra.

Fig. 820.—Blouse of chiffon, with deep vandyked yoke of Pompadour brocade. Scarf of chiffon laced through jeweled eyelets. Trimming of velvet baby ribbon and point d'appliqué lace. Pattern, $1. Cut to measure, 50 cents extra.

TUB FROCKS FOR LITTLE GIRLS.

(Illustrated on page 28.)

Fig. 788—Sailor frock of silver blue cotton cheviot. Pleated skirt with yoke and panel of white duck. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 789.—Frock of écru batiste trimmed with guipure. Yoke of tucked batiste. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 790.—Frock with sailor blouse, of white nainsook trimmed with Valenciennes. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 791.—Frock of blue butcher's linen trimmed with linen braid. Double skirt with front panel. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 792.—Frock of rose piqué trimmed with polka dotted piqué, and colored embroidery. Pattern, $1. Cut to measure, 25 cents extra.

PARTY FROCKS FOR LITTLE MAIDS.

(Illustrated on page 30.)

Fig. 806.—Simple frock of albatross, trimmed with silk briar stitching, embroidery, and velvet baby ribbon. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 807.—Frock of white nainsook, trimmed with inserting, arranged in bands and medallions. Pattern, 75 cents Cut to measure, 25 cents extra.

Fig. 808.—Frock of India mull, trimmed with tucks and inserting. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 809. — Figured foulard, trimmed with Mechlin inserting, arranged in diamonds. Triple skirt. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 810.—Frock of mousseline de soie, trimmed with ruffles and inserting. Pattern, $1. Cut to measure, 25 cents extra.

SPRING AND SUMMER FANCIES FOR LITTLE ONES.

(Illustrated on page 32.)

Fig. 798 A. — Cashmere frock. Blouse with overlapping shaped pieces giving bolero effect. Skirt with two shaped slashed ruffles. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 799.—Half-fitting coat of Russian linen canvas, trimmed with appliqué. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 800.—Costume of embroidered veiling. Triple skirt with box-pleated panel of plain material. Blouse with tucked yoke and box pleat to match skirt panel. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 801.—Eton suit of silver blue cheviot serge. Box-pleated skirt, Eton with basque, and sailor collar faced with white. Pattern, $1. Cut to measure, 25 cents extra.

FANCY FROCKS FOR LITTLE GIRLS.

(Illustrated on page 34.)

Fig. 802.—Frock of China silk, trimmed wih guipure and velvet ribbon. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 803.—Frock of crêpe de chine, trimmed with lace inserting medallions, and narrow velvet ribbon. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 804.—Frock of Russian crash, trimmed with embroidery. Gored skirt with shaped flounce. Blouse with Gibson pleat and Duchess front. Pattern, $1. Cut to measure, 25 cents extra.

Fig. 805.—Frock of eolienne, embroidered with a silk spot. Shaped flounces, and straps of eolienne, piped with blue. Pattern, 75 cents. Cut to measure, 25 cents extra.

* * *

How to save time and labor seems to be the great desideratum of today. As a proof of this witness the countless labor and time-saving devices put upon the market. The woman of twenty-five or fifty years ago was trained with the utmost care in the use of the needle. Untold time and labor were put into her wardrobe, which to-day would be considered wasted. The sewing-machine, that best-known and most useful of all our latest inventions, has changed all this. The beautiful garments of our own time into which such a large amount of machine stitching is put, certainly compare favorably with, if they do not far excel, those of a few generations ago, but at how much less of an expenditure of time and labor. A perfect machine twist, for which the word "Corticelli" stands pre-eminent, makes machine stitching a pleasure. It is the silk above all others which has won favor with the American woman. The best of stock and the most skilled labor have combined to produce a silk of perfect spin and twist. There is never any trouble in matching dress goods as it comes in every fashionable shade.

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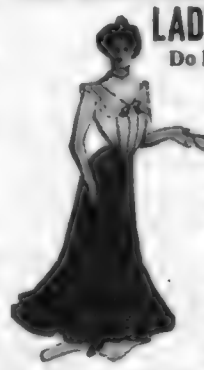

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PARTY FROCKS FOR LITTLE MAIDS.

(Described on page 20.)

OUR CHILDREN'S PAGE.

HOW BILLIEBOY STOLE A PEACOCK.

MOTHER wasn't very well this Spring, and she went to Atlantic City for a few weeks, and father made her take Marie along. Mother said it was against her conscience, but that Marie was "such a comfort." Betsy and me were afraid to urge her or even tell her not to mind us, but father settled it all right. I never thought Marie was very comfortable, but Betsy says she is sometimes.

Well, I used to go to the Park every afternoon. It was lots of sport. I used to take over nuts and feed the squirrels, and they would climb up in my lap, and one of them would come when I called him, and poke his head in my pocket, looking for nuts.

I would love to have a pet squirrel, and rabbits, and dogs, and Betsy would like a kitten and a parrot, but mother says a city house is no place for animals, so we haven't any pets at home. No one in the house has any except cook. She has a canary bird that will eat sugar from between her lips, but you can't call a canary bird an animal.

Any rate, I had a toad. I found him in the Park, and I carried him round in my pocket. I used to take him out and play with him nights after I went to bed. Betsey didn't like him. She was afraid of him at first and used to cry when I brought him out, but after a while she got used to him—sort of, but she never would play with him. She said he was so wet and cold. Marie stopped that, you might know, the minute she came back. She threw my toad out of the window. I think I can never like Marie again. I hate cruel people.

Well I got to know a lot of fellows who went to the Park, too, in the afternoons. I never got real intimate with them, because some of them were cruel, too. We used to shoot squirrels and birds with a beanshooter, and I don't think that's cruel, but one day they caught a little young squirrel, and I can't tell you what they did to it. It makes me sick to think of it. I gave them all the money I had in my pocket to let it go, and they did. But they caught it again. Then I made them give it to me, because I had bought it, and then I killed it. Betsey thinks that was cruel, and would not speak to me all the evening. That made me feel bad, but she is so little, and cries so easy that I thought best not to explain to her.

We used to have loads of fun at the menagerie. Marie is always afraid to take us there for fear we should catch something from the other children, but while she was away I went nearly every day, until one day one of the fellows fed the bears tobacco in candy, and it made them very sick. After that they wouldn't let us come there any more. I don't see why tobacco should hurt a great big bear. We gave the ostriches pennies and nails the time before, and it didn't hurt them a bit.

Well the next day we didn't have anything to do. They chased us away from the menagerie, so we went up to that part of the park they call the Ramble, where the peacocks are. One of the fellows went up and pulled a feather out of the tail of one of them, and he squawked like anything, the peacock, I mean, but he only walked off. If he had half the spunk of my Grandmamma's turkey cock he would have half killed that fellow.

You know there is a sort of private entrance where we were, so that nurses and children can get into the Park without walking round to the big entrance two blocks above, and one of the boys bet a quarter that no one would dare catch a peacock, and run with him out the little entrance and in the big one, and then run away.

We didn't like to take a dare, but a quarter isn't much, so nobody spoke up. Then we said we'd make a pool and I was stakeholder, and there was nearly two dollars altogether. It was good I was stakeholder, as it turned out, for I didn't have any money at all. Then everybody began to brag but nobody went for the peacock. Then I just looked around. The peacock looked awful big, but I could see he wouldn't fight, so I just edged up to him, and then I looked around again, and I couldn't see anyone but the fellows.

I leaned over, and I grabbed him, and I tried to pull my jacket over him, but it was all I could do to hold him at all, and besides, it wasn't any use, for his long tail trailed on the ground. Of course all this time I was running as fast as I could go, which wasn't very fast, my heart was beating so, and my eyes felt as if they would burst.

After I had been running what seemed an awful long time, I heard the policemen rapping on the ground with their clubs, and whistling to each other. I thought sure I'd get caught, for the peacock squawked like mad all the time, but I ran along just the same, without looking behind me.

Just as I got inside the other entrance, and dumped down that peacock, there was a great big fat park policeman, "sparrow cop," the fellows call them, just at a bend in the path. I turned and ran for all I was worth and he after me. I thought at first he'd surely get me, but he was too fat to run very fast, which was lucky for me. I made for the avenue where there was quite a crowd, and he called for someone to stop me, which no one did. They all stepped out of the way, so I could run past.

There was an elevated station four blocks below and I made for that. I raced up the stairs, the policeman puffing and blowing after me, and that's when I was glad I held the stakes, for a train had just drawn in to the platform. I threw some money down, and grabbed the ticket, and rushed for the train. The ticket man called, "Here, young feller! don't you want your change?" but I just made for the car. Just as I hopped on, the conductor slammed the gate, the train started, and the fat policeman appeared. "Hi, there, stop the train!" he yelled, but the conductor pretended he didn't hear him.

Nobody noticed me but the conductor, and he said to me, "Better look out for yourself, kid. They may telegraph along the line." So I just looked around until I saw a nice looking woman with three little children. There was a vacant seat by them, and I went and sat down beside her. When they got up to go out, I did too. There was a very stern looking man came out of the station and asked the conductor if he had seen anything of a small boy alone, but it was my friend, and he said no, so I was all right. I suppose that was a lie, but I couldn't help being glad he told it.

I went right along with those people for a block, and then I doubled round and took a street car, going toward home, but the funny part of it was that it was all in the paper the next day.

At breakfast father looked at me very sharply and said, "If you were a few sizes larger, I'd say this was one of your tricks, Billieboy." But I just looked at my plate, and said nothing.

SPRING AND SUMMER FANCIES FOR LITTLE ONES.

(Described on page 29.)

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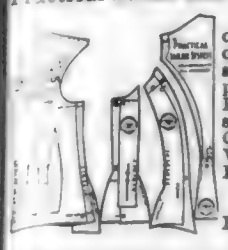

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THE APPLE OF PARIS

UPON THE CARRIAGE OF THE BODY.

THERE are to be found many old ladies nowadays, and others not so old, who regret the relegation of that ancient instrument of torture, the back board, to an innocuous desuetude. And, indeed, there is much to be said in its favor. It is, in fact, no more uncomfortable than the bicycle, and it is certainly no more work, but it has the drawback, if one may be forgiven the unintentional pun, of being "no fun."

There are many latter-day substitutes in the line of exercising rods and braces of sorts, but nothing, if our grandmothers are to be believed, giving the straight, flat back, and elegance of bearing considered essential to the young lady of breeding of the early part of last century. Elegance, by the way, is a thing of yesterday, or to be more exact, of the day before yesterday. It is as unfashionable to be elegant as to be "genteel," though one does not hear so much about it. And, as to breeding, the matter is to-day looked upon from quite a different point of view.

There are, to be sure, gymnasiums by the score, and dancing classes by the hundreds, but the former are very properly devoted entirely to athletics and muscular development, while the latter have degenerated into little more than subscription balls for the younger element where, if they are taught the "two-step," the children are perfectly satisfied, and the parents ask only that their offspring shall make fashionable acquaintances. It is far more desirable that their children should enter the "right set" than that they should acquire the poise formerly a hall mark, so to speak, of the gently bred.

There used to be in New York an elderly Scotch dancing-master of whom very little was heard, but who instruction or rather trained, the youth of some of the best families in the city. He had the proverbially sharp tongue of his race, and woe betide the luckless wight who tempted him too far. But his methods were excellent, and the parents who entrusted their children to his care were apt to pass over with small attention any complaints of his severity.

Long and exacting the training that preceded the learning of the waltz, which he rightly regarded as the very height and summit of what he had to teach, not even excepting the presentation to the Queen, which finished the course. The beginning was the learning to walk, which he was wont to declare was required by everyone who came to him. After considerable instruction had been given, one was required to walk the length of a room one hundred feet long, the eyes set straight ahead, without stepping from the original boards of the parquet floor on which one started. As these boards were hardly wider than the width of the foot, the difficulty of this may be imagined, and when one was required to do this backward!!

During these exercises a slender wooden rod was in constant requisition, and, for walking, invariably placed across the small of the back, supported at the ends by the hollow of either elbow.

Toward the end of the season the young ladies' class was weeded out, and to the mothers of the elect, a note was despatched requesting that the pupils should be provided with high-heeled shoes, heretofore tabooed, and trains. The advent of this request was looked for with fearful joy for it was the "Presentation to the Queen" which was to be taught.

This instruction was immensely funny, though it did not appear so at the time to those actively engaged. How the few spectators admitted to this rite kept their countenances, is beyond the powers of the imagination.

The little old dancing-master used to officiate by turns in all capacities, from that of her late Gracious Majesty, through all the officials from the Lord Chamberlain down. It is, however, a matter of record that more than one of his pupils went through that arduous ceremonial without any subsequent training whatever.

An account of his methods would be of great assistance to an inexperienced person about to open a school. The young ladies' class would be merged occasionally with that of the young boys, the former being about sixteen or seventeen years of age, the latter twelve to fourteen at most. For this way, he considered that he gave each what was most required, the boy being given a partner larger than himself to guide, and the girl accustoming herself to be easily "led." Excepting in the young children's classes, boys and girls of the same age never danced together, nor even received instructions at the same time. In this way he avoided the risk of undesirable flirtations and the consequent wrath and reproaches of parents.

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(Described on page 29.)

USEFUL AND TIMELY RECIPES AND SUGGESTIONS.

Edited by LIA RAND, author of the "Philosophy of Cooking," etc.

REMARKS ON ENTRÉES.

ENTRÉES are the middle dishes of the dinner, and not the principal course, as many suppose; they are a series of dainty side dishes, in the preparation of which the cook demonstrates the extent of her capabilities. They should not only be nicely prepared and seasoned, but much care and ingenuity should be shown in the arranging and dressing of them on the platter. To prepare palate pleasing entrées one must study to please the eye quite as much as the palate.

Crab, Lobster, or any Boiled Fish Croquettes.

Take one pound of crab meat, put it in a bowl, with a tablespoonful of fine crumbs, half a teaspoonful of pepper and salt, a dash of mushroom sauce, the yolks of two eggs beat all well and place on ice. When well frozen make it in cone shape or balls, dip them in beaten egg, then roll them in crumbs and fry in hot lard. Serve individually with a tomato sauce, or a sauce tartare according to taste. Serve lobster croquettes with green peas.

Lobster Cutlet with Tomato Sauce.

Mince very fine the meat of a one pound can of lobster; add to it the yolks of two eggs, half a teaspoonful of salt, a saltspoonful of grated bread crumbs. Mix and shape the mixture in the form of cutlets; dip them in beaten egg, roll them in crumbs and fry in very hot lard. Stick a two-inch piece of macaroni in the small end, put a fancy paper on it and serve with tomato sauce.

Tomato Sauce.

A most excellent tomato sauce is made of a brilliant red tomato catsup which is well put up. Take half pint of it, heat it gently, add a gill of rich soup stock and a teaspoonful of flour dissolved in a little cold water; simmer until it thickens and serve hot.

Sweetbreads en Brochette.

This is a very good way of serving this most excellent dainty. Small sweetbreads are just as good as the larger ones, and being very much cheaper are to be recommended for made dishes. Before using them, always parboil them in hot water a few moments, skin and trim them carefully. Then they are ready for cooking. To cook them 'En Brochette" cut them in neat slices, which arrange alternately with bacon on a wooden skewer, brush a little butter over them, broil and serve on hot buttered toast. Oysters are very palatable done in the same way.

Delicious Entrée of Eggs Quickly Made.

Boil two dozen eggs hard; when cold, remove shell, divide in half; take hard boiled yolks and mix with the contents of one small box of deviled ham. Refill the whites and serve in a nest of lettuce leaves dressed with mayonnaise sauce.

Tomato Entrée.

Take as many tomatoes as guests, select ripe and red tomatoes. Take out the center, cut in thin ribbons some nice white cabbage and fill the tomatoes with it, letting the cabbage fringe hang over the edge. On top put a teaspoonful of mayonnaise and serve on small entrée plates.

Chicken Hash on Rice Toast.

This is an excellent way for using the remains of poultry, or any roasted meat. Trim the meat from the bones, remove the skin and mince the meat very fine. Put it in a pan, add a little water to moisten it, some salt and white pepper. When the water is evaporated and the meat is thoroughly heated, arrange the mince neatly on rice toast, and if desired a poached egg may be placed on top. The rice toast is made in the following way: Boil the rice the night before, pour it in a yellow dish and place it in the ice box with a weight upon it. The next morning cut it in half inch thick slices; brush a little butter over them, place the slices between the double broiler and toast to a delicate brown. Then pour a little melted butter over them, add salt and pepper and a little orange juice.

Reed Birds à la Clement.

This entrée is called so because Mr. H. G. Clement, of Philadelphia, first cooked them so. Clean the birds nicely, cut off the heads and put a large oyster inside each bird. Select a few good-sized sweet or Irish potatoes; cut them in two crosswise, dig out part of the insides, and put a bird between the two pieces of each potato; press together, tie them firmly, and bake thirty minutes. When done, remove the string and retie them with neat, narrow ribbon the color of the table decoration. Serve individually on a piece of hot toast, with a little dressed cress at the side of the bird.

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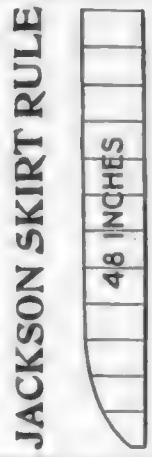

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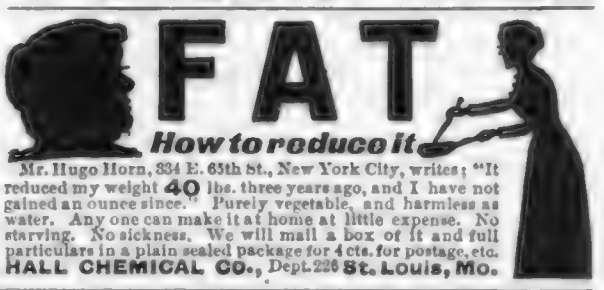

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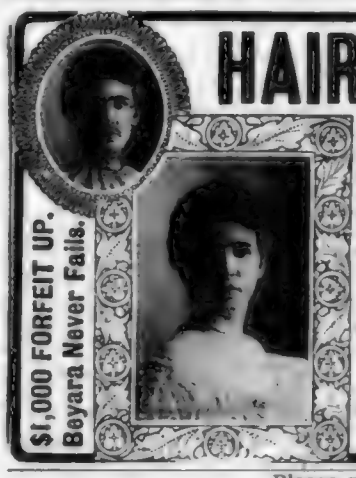

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Home Dressmaking.

A NEW TUCKED SKIRT.

THE garment selected for illustration in this number of the PICTORIAL REVIEW is one of the new skirts, with a separate lining, attached only at the belt. Cut No. 1, shows the pattern, laid upon the lining in such a way as to make two lengths, that is, three and one-third yards, of thirty-six inch material suffice. This is, however, hardly to be recommended, as the joining occurs in a rather bad place, and might result in an imperfect adjustment of the front gore. The time required to make such a piecing too, is to be considered, so that taken by and large, it is better to cut

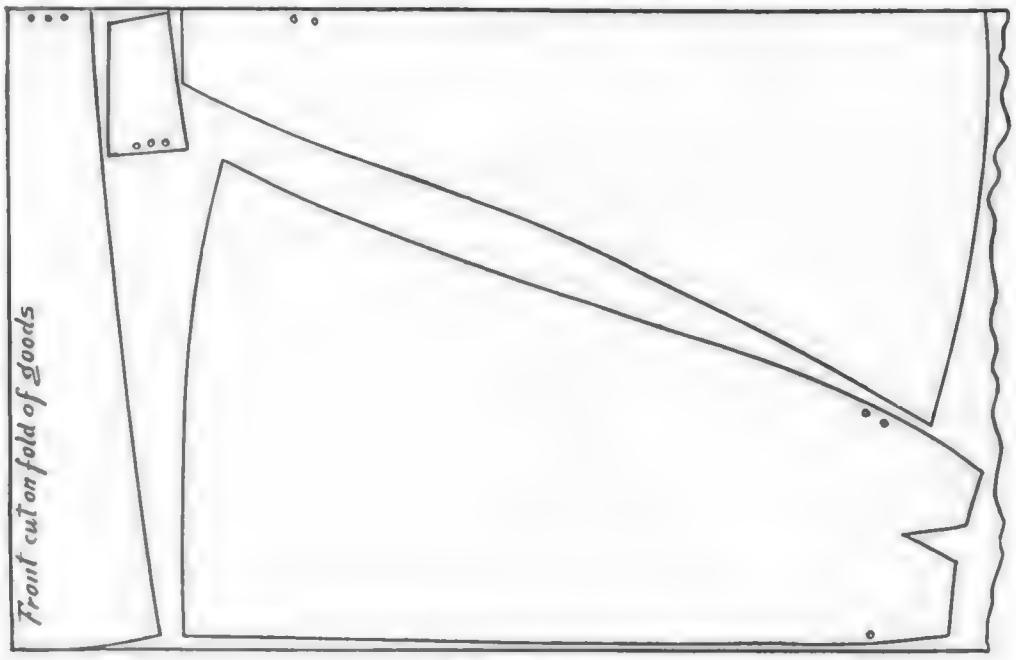

Fig. No. 1.

the front breadth in one piece, lengthwise of the lining.

The outside is cut in quite a different manner, as illustrated in Fig. 2. If the material is suitable, that is without pattern or nap, and is sufficiently wide, the straight line of the front may be laid upon a cross-wise fold, and the skirt cut on the circle. This pre-supposes, of course, to be fifty-four inch goods. This is very rarely advisable, however, as the goods will run in entirely opposite directions on the back seam, and there is very little material that will not show the different grain under such circumstances.

It is better then to cut the skirt in gores, joining the breadths as indicated in Fig. 2, by the dotted line, which is an extension of the line of the pleat, or rather tuck. These tucks are arranged to turn in opposite directions, simulating box pleats. Down these pleats are stitched narrow bias folds of silk, or velvet baby ribbon. The pleated skirt is mounted upon a hip yoke, which passes underneath the front breadth, to give the fashionable panel effect. The yoke may be cut away where it passes underneath, or may remain. The yoke fits perfectly flat at the placket, and below the yoke the skirt fulness is neatly arranged in an inlaid pleat, which may be stitched flat, and ornamented with a bias fold of taffetas or a velvet baby ribbon, in the same manner as the tucks.

The fitting and hanging of such a skirt is a very nice task, but if care is exercised the result will justify the trouble. One dart is indicated in the cut, but if required others may be taken at any point under the tucks.

There must be, of course, no dart in the yoke. This must be cut to lie perfectly flat and smooth over the hips. It is well to cut this the exact size, without allowing for seams, from very light-

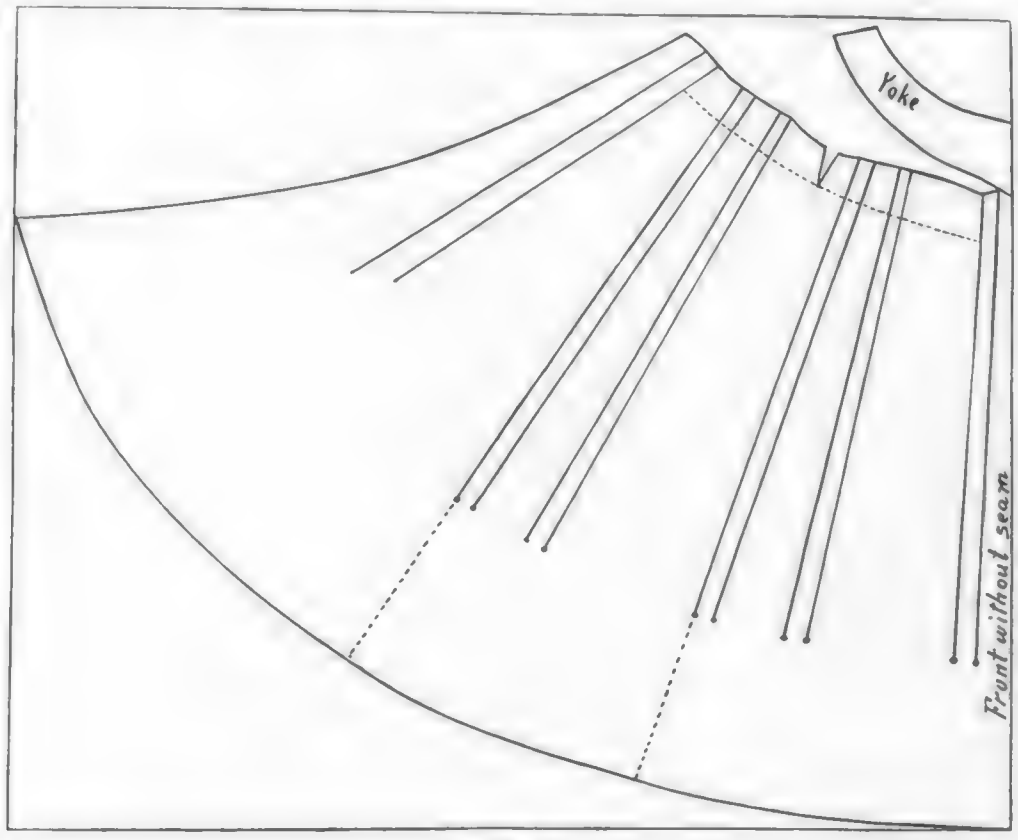

Fig. No. 2.

weight linen canvas. If there is any fulness, and the yoke, when cut as indicated, does not fit, shrink into shape, by pressing with a very hot iron, laying a wet cotton cloth between the canvas and the iron. This is far easier to do than it sounds to the inexperienced.

When a perfect shape has been obtained by shrinking and pressing, stitch in rows about the edges, and back and forth across, in the same way as you would a collar foundation, taking care not to change the shape in handling. Then cover with the material, allowing half an inch at all edges. These must be turned neatly back upon the canvass, and slashed, almost to the edge of the yoke, so as to allow for the spring. If the yoke is to be finished as indicated, in Fig. 3, by rows of stitching, the slashed edges are merely basted upon the canvas, but if the skirt is to be developed in a more elaborate style, of foulard, or etamine for instance, the material must be cat stitched by hand to the canvas,

Fig. No. 3.

on the wrong side. The yoke may then be covered with lace, appliqué or embroidery. Another pretty way of finishing the yoke is to pipe the edge with the taffeta or satin, which trims the tucks, or if briar stitching is used upon any other part of the skirt, the edge may be decorated in that way. Piping and briar stitching, when used in combination, are particularly effective, at the cost of little trouble.

The ornamentation at the edge is a Greek fret or "key" pattern, formed by a narrow bias fold of taffetas, or by baby ribbon.

Correspondence

FOR the interest and benefit of our readers we will devote such space as may be found necessary to questions and answers appertaining to *Dress, Dressmaking, Millinery, the Toilet, Toilet Articles and Society Customs*

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES.—The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

1st.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

2d.—All letters must give name and address of the writer, *not for publication*, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

3d.—Questions relating to dress should give personal description as to age, height, blonde, or brunette.

4th.—Answers cannot be sent by mail unless return postage is enclosed.

Mrs. R. S.—Your customer has given you, you say, an insufficient quantity of very beautiful Pompadour silk, but she is anxious to use it for a gown. Why not combine with Irish crochet lace, in such a way as to eke out the silk? Make a blouse of Irish lace over white, and over that a bolero, and half sleeves of the silk. Make a front panel of the lace over satin, and with careful cutting you should be able to manage it. It is well to cut the skirt first, as the scraps can be better utilized in the body, and it would never do to run short in the skirt Or you might use the cuttings from the skirt gores by cutting in strips and joining with insertings · the Irish crochet lace. With careful management, a little may be made to g a very long way.

X. Y. Z., Bethlehem, Pa.—Black baby ribbon, stitched on the plain Brussels net ruffles of your white lace gown will do much to freshen the effect. Get a little blue satin ribbon, three yards or so, and make a large rosette, with two ends about eight inches in length, the ends of which have been tied i hard knots. Arrange half a ozen crushed roses in a wreath with a few sprays of green leaves, and cluster at the left side, above the blue rosette, the knotted ends of which dangle about to the waist. A new girdle of black velvet ribbon then should be added, drawn to a point in front and ending in the back in a small flat rosette with long ends. This girdle would be smarter if made of black tulle, but that is so perishable that it would have to be renewed almost every time the gown is worn. If the lace is thoroughly pressed out, and all spots carefully sponged, you will find your gown quite fresh again.

Inquirer.—The reason that your briar stitching, joining an open seam, pulls, is that you have probably omitted the little extra stitch necessary to hold it. This stitch is not required in ordinary briar stitching, but in the open seam is required to prevent pulling. Make it as small as possible in order that it will not show on the right side. To make the seam even, baste the edges to be joined on a strip of stiff paper, or better still, paper muslin.

Amateur.—A charming fancy shirt waist for your new blue cheviot might be made of strips of pale blue Louisine ribbon, an inch and a half to two inches in width, joined to strips of batiste embroidery of equal width by a herring-bone stitch of silk matching the ribbon. As you wish to wear it under a coat, make it very flat, with a very long shoulder seam, and with a moderate bishop sleeve. It should fasten up the back, invisibly under a strip of the ribbon. If you find the inserting too expensive, make the alternate strips of grass linen, the same width as the ribbon, and with a half-inch box-pleat down the middle of each strip. The model suggesting this idea, had in addition, applications of Chantilly lace, with black velvet polka dots, but which, in the opinion of the writer, rather detracted from the effect, while adding considerably to the trouble and expense.

For morning wear, have a perfectly plain shirt waist of soft black satin, striped with white. Lay the material in tucks to give the blouse fulness, in front, and lay in two lengthwise tucks on either side of the middle for the back. These sleeves should also be the bishop model, and the general finish of the simplest description. The waist should button down the front with small smoked pearl or cut-steel buttons. For this you may have several stocks—black or pale blue satin with a white linen turnover for morning wear, or a white mull, lace-edged cravatte.

June Bride.—There is no reason whatever why you should not have eight bridesmaids if you wish. Though in this country there are rarely more than six, it is quite usual in England to have as many as twelve bridesmaids, and in some cases, even more. This is of course pre-supposing a church wedding. A house wedding makes fewer attendants on the bride desirable for a variety of reasons.

I would suggest that the bridesmaids should come two, then one, then two, then one, then two, which effectually disposes of the two "maids of honor" question. This arrangement was followed in the recent wedding of a distinguished artist in Trinity Chapel, of this city. At this wedding the processions was so well arranged and effective as to remain a sort of standard for such occasions. Something in the dressing of the maids of honor should indicate their post—a difference in the color of the gown, for instance, from that worn by the bridesmaids, or in the sashes, and flowers, if white is to be worn. At a church wedding the bridesmaids should wear hats or veils.

There is no occasion for having an equal number of ushers to the number of the bridesmaids. Their functions are quite different, and their numbers are usually governed by the number of aisles in the church to be taken care of.

In the matter of inviting bridesmaids from a distance, you are certainly responsible for their comfort while in your town. You are expected to look after them from the moment of their arrival until their departure, to see that they are met at the train, conveyed to your own or whatever other hospitable roof is to shelter them during their stay, their luggage attended to, and in short, their welfare looked to during the entire time of their stay. As for the ushers, they are the bridegroom's affair, but you are in a measure responsible for them also, especially if the bridegr m is not a resident of your town.

Minnie L.—Black point d'esprit makes up charmingly for a transparent frock for dress occasions, and is durable, as well as comparatively economical. Have the skirt made in seven gores with inexpensive Chantilly inserting run up the seams. Cut away the point d'esprit from underneath. Have a graduated accordion pleated flounce, deeper at the back than at the front, and "sprung" at the edge with a ruche. Mount this on a separate belt, so that you may wear it over either the black or the white slip. The high body should be of strips of lace, and point d'esprit, and should be lined with black, the outside being so arranged as to open over a bloused chiffon vest. With the addition of a sailor collar, your frock for church or street wear is complete. The collar may be of Irish lace, unlined, or of spangled ornaments mounted on white Liberty satin, with a two-inch ruffle of pleated black silk muslin.

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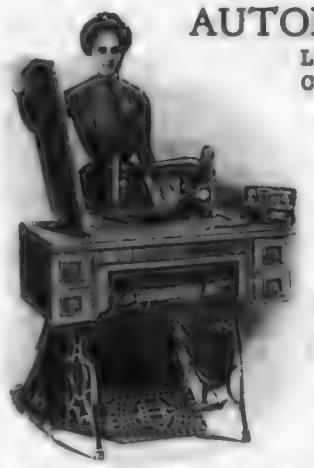

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INTERIOR DECORATING.

THE new fad is decidedly for the so called "mission" furniture for Summer cottages and apartments calling for simple treatment. The furniture of the "art nouveau" school is very like it—so like, in fact, that one must sometimes call in an expert to distinguish the difference.

Side by side with this fancy flourishes the taste for Flemish oak, and the heavy types of the Dutch school, and for the lighter and more graceful forms of the Chippendale, Sheraton, and the Empire types.

Of course, all of these are for handsomer and more imposing rooms than the "mission" and "art nouveau" styles—the Flemish oak for hall, library and dining room, the Chippendale, Sheraton and Empire for reception and drawing room, the "mission," and "art nouveau" for smoking room, den and verandah.

The Empire styles are so carefully reproduced as to enable one to be accurate in every detail. Times have changed, however, since that period, presumably for the better, at any rate for superior comfort, and such changes must tend to modify any arrangement of rooms or furniture at the present day.

Carpets, with the Empire wreath, are especially handsome, the borders repeating the wreath connected by garlands. These wreaths are to be seen upon hangings of all sorts, from lace and muslin to brocade, tapestry, and embroidery. The imperial emblem of the bee is also seen upon materials for furniture coverings, curtains and portières, and is very handsome, but this device is not often seen in carpets, where it loses effect and appears unsuitable.

The bees and wreaths are occasionally used together, but are perhaps more effective when employed separately. There is an especial fancy just now for the wreaths, arranged on a background of stripes. In cotton stuffs these stripes are of greater and less transparency, with the wreath in a brocaded effect. In the heavier materials, the stripes are of satin and ribbed stuff in self colors, with the wreath brocaded in the same, or various colors, or in gold thread simulating garlands.

In the decoration of bed-rooms the growing taste is for less elaboration and simpler appointments than formerly, and certainly makes far better health. In the hot weather especially a cluttered bed-room is tiresome even to look at, no matter how carefully kept, the endless photographs and ornaments, gathering dust, and offering a refuge for flies and mosquitoes.

It is well then, to make a clean sweep of unnecessary decoration at the approach of the heated term. Take down the heavy curtains and portières, making clear open spaces wherever possible. If curtains you must have, make them of dotted Swiss or muslin, offering the least possible obstruction to the air. Put away all superfluous ornaments, of whatever sort. Create space even though it may at first appear bareness. What is comfortably cozy in January is apt to be unbearably stuffy in July. If your floors are well finished take up the carpets, have them carefully cleaned, rolled and pinned up in unbleached muslin, with a few moth balls as a preventive. If you have a store room or other empty room, have them put away out of sight. Dispose also of your over-stuffed furniture in the same way.

If this is not possible, either because you have no suitable place for storing or because there is not enough furniture of a lighter nature have slips made of striped linen, or of flowered cretonne or chintz. The latter are very pretty and cool looking, but, it must be confessed, do not wear as well as those of striped linen.

Sofa cushions are a convenience as well as a luxury throughout the year, but velvet and brocade are not so well appreciated in midsummer as chintz and gingham. Have slips of washable fabrics into which your sofa pillows may be buttoned, and which may be taken off and laundered at intervals.

In choosing these stuffs do not make the mistake of having everything exactly to match. A little irregularity is restful to the eye, but there is nothing more trying than a room done all in one color unrelieved. Such rooms as have been entirely done in the flowered patterns, wall paper, hangings and furniture coverings exactly to match have proved unexpectedly tiresome. Above all, for the Summer, use green in quantity. Red is good if used sparingly. Blues and grays are good for rooms with southerly exposure and yellow for north rooms.

The House Wife

THE laundering of the embroidered linen for the table, such as center pieces, doilies and so on, requires far more care than it is likely to receive at the hands of servants. It is a dainty task, and more likely to be satisfactorily accomplished by mistress than by maid. One careless washing will do more damage than the skilled labor of weeks can replace.

The care of embroidered table linen should begin with its selection. It is not wise to choose for daily use, a piece so large that any of the table furniture, other than decorative, should be set upon it, or even touch the edges. If a piece so large is liked, dainty service demands that it should be changed at each meal, as it is bound to be marked or at least wrinkled.

The larger pieces are apt too, to become stained with tea, coffee, or wine and as these are more of the nature of dyes, and require such drastic measures for their removal, the delicacy of such articles is bound to suffer. Even boiling water, the simplest method of treatment for stains, is injurious to embroidery, fading the colors, and turning the white to an ugly yellow.

When a very elaborate or valuable piece is stained in this way it is best to have it dry cleaned by some responsible house, as there is always a certain risk attendant upon the use of the very hot water. As this is expensive, however, few people care to be obliged to resort to it frequently.

To wash such articles make a suds of luke warm water and some excellent soap of standard make. Do not soap the article itself if this can be avoided, but "souse" gently up and down in the suds. When perfectly clean, rinse in the same way, in two or three waters, until the water remains quite clear, and without cloudiness. The rinsing water must be of the same temperature as the suds.

To dry with the best results, have ready two or three Turkish towels, drain the article for a moment, and then roll in the towel, patting and squeezing this lightly in order to facilitate the absorption. As each towel becomes damp, change to another until the article is nearly dry.

If the piece is embroidered, either without lace or open work, or with very little, it must be ironed. The ironing board must be well padded, preferably with flannel and very smooth. The iron should be very hot and very clean, and the process of ironing very quickly accomplished, to be done, of course, on the wrong side. It will take some practice before a circular piece, for instance, can be "done up" perfectly flat, without that puffing and puckering in the center, which so greatly mars its appearance. If one is careful to follow the grain of the linen, this may be greatly obviated.

If the piece is of open work or lace, stretching into shape on a mattress or cushion, is more satisfactory in its results than either ironing or the usual method of spreading on glass. The article to be stretched must be laid very carefully in place and every tiny loop or protruding leaf pinned into place. This process is rather apt to wear the edge, but with careful handling is otherwise productive of the best results. There is absolutely no puckering possible. It is in this way that lace curtains are laundered, though these are stretched on frames,

No stiffening of any sort should be used in the doing up of table linen. If the linen is damp, and the iron very hot, the piece will be as stiff as is desirable when finished. The very slow drying of the stretching process also leaves the linen quite stiff, and though perfectly smooth, without the glazed finish imparted by ironing.

* * *

Silk underwear should be washed in a similar manner, but in this case the towel process should be continued until perfectly dry, whether the garment is of silk gauze, or of china or habutai silk, or of crêpe de chine. This method will prevent white silk from yellowing. Silk must not be ironed while wet, as that will stiffen it. It is well not to iron the silk gauze at all, but lightly stretch it into shape when nearly dry. The silk facings may be pressed, but only when there is not even a suspicion of dampness.

* * *

In waxing the iron, be very careful that every particle is removed from the sides as well as the face of the iron. If this precaution is neglected, and the wax is ironed into the fabric, it is very difficult to remove, even at the next washing, and very decidedly tends to yellow the material.

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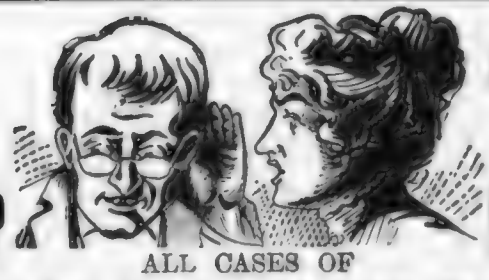

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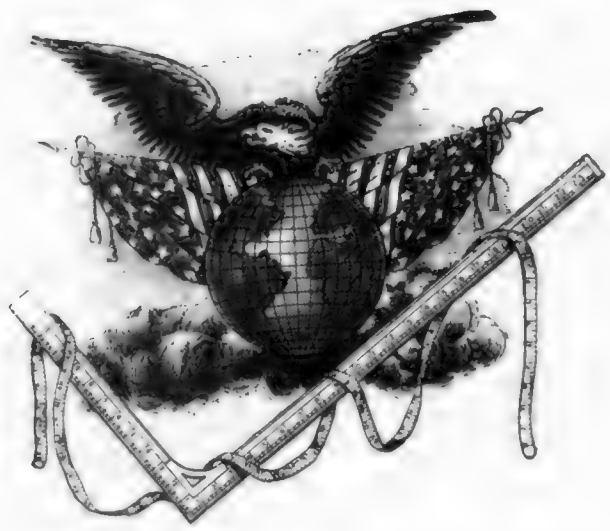

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DESCRIPTION OF PLATES.

GOWNS OF CRÊPE AND FOULARD.

(Illustrated on page 4.)

Fig. 796.—Gown of China crêpe trimmed with velvet baby ribbon, and lace medallions. Skirt with box-pleated front panel. Blouse of mousseline de soie, with square yoke of filet lace. Bolero of box-pleated crêpe. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

Fig. 797.—Gown of crêpe meteor, trimmed with tucks, and ornaments of black filet lace, with a darned pattern in white chenille and silk. Pattern, blouse, 50 cents; skirt, $1. Cut to measure 50 cents extra each.

Fig. 798.—Gown of satin foulard, trimmed with tucks, narrow velvet ribbon, and open lace medallions. The flounce fulness is laid in groups of radiating tucks the edge being ornamented with square velvet pastilles, which also form center of medallions. Pattern, blouse $1; skirt, $1. Cut to measure, 50 cents extra each.

TUB GOWNS OF LINEN AND COTTON.

(Illustrated on page 6.)

Fig. 442.—Suit of pale blue mercerized cotton cheviot. Gored skirt with tucks down each seam, and a shaped flounce trimmed with narrow écru appliqué. Blouse buttoned up back, with yoke of tucks, and trimmed to match skirt. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

Fig. 443.—Suit of linen canvas. Gored skirt with lengthwise tucks in groups, and shaped flounce. Tucked shirt waist trimmed with narrow appliqué. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

Fig. 444.—Suit of grass linen. Tucked skirt, with shaped flounce, trimmed with narrow linen colored guipure. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

SOMETHING NEW IN SHIRT WAISTS.

(Illustrated on page 8.)

Fig. 411.—Shirt waist of apple green taffeta, laid in tucks. Vestee of black and white striped silk. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. 412.—Shirt waists of taffeta moiré laid in tucks. Revers and vest of velvet with white silk polka dots, finished with stitched straps of the silk. Shield of tucked silk. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. 413.—Shirt waist of tucked white albatross, with Gibson pleat at shoulder. Square yoke of tucks, bordered by stitched taffeta bands forming squares with diagonals of black velvet ribbon. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. 414.—Shirt waist of moiré velours. Gibson shoulder pleat. Vest of taffetas in bias tucks, overlapped by band of stitched velvet under tiny straps forming points. Pattern, 75 cents. Cut to measure, 50 cents extra.

SHIRT WAISTS OF COTTON OR LINEN.

(Illustrated on page 10.)

Fig. 387.—Shirt waists of écru batiste buttoned in the back under a box pleat. Tucked yoke terminating in points. Trimming of narrow batiste embroidery. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 388.—Shirt waist of pink chambray, fastened in the back. Deep pointed yoke, back and front of tucked chambray. Trimming of Irish point embroidery. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 389.—Shirt waist of white mercerized mull, fastened in the back. Deep tucked yoke, outlined by Maltese lace. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 390.—Shirt waist of white piqué. Flat vest of tucks barred with white Hamburg embroidery. Pattern, 50 cents. Cut to measure, 50 cents extra.

NOVELTIES IN LINEN SKIRTS.

(Illustrated on page 12.)

Fig. S, 140.—Gored skirt of blue butcher's linen, with pronounced flare; trimmed with écru appliqué, run with velvet baby ribbon. Pattern, 50 cents Cut to measure, 50 cents extra.

Fig. S, 141.—Gored skirt of Russian linen, with shaped flounce, trimmed with linen beading, run with ribbon. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. S, 142.—Skirt with stitched inlaid box-pleats simulating gores. Price of pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. S, 143.—Gored skirt, with shaped flounce of overlapping tucks. The gores are cut in points, and the trimmings is carried up to form diamonds, as well as to cover the seam. Shirt waist with yoke and groups of tucks giving additional fulness. Narrow vest of horizontal tucks. Pattern, shirt waist, 75 cents; skirt, $1. Cut to measure, 50 cents extra each.

Fig. S, 144.—Skirt with stitched tucks arranged to simulate gores, flaring to give flounce effect below the knee. Pattern, 50 cents. Cut to measure, 50 cents extra.

NEW TYPES OF TEA GOWNS.

(Illustrated on page 14.)

Fig. 493.—Tea gowns of tucked écru batiste, trimmed with appliqué, lace edging, and turquoise blue velvet ribbon, Watteau back. Pattern, $1. Cut to measure, 50 cents extra.

Fig. 494.—Tea gown in Albatross or veiling, trimmed with narrow guipure. Very broad shoulder effect, with epaulettes of lace. Watteau back. Scarf girdle of mousseline de soie and lace. Pattern, $1. Cut to measure, 50 cents extra.

Fig. 495.—Tea gown of white nainsook, trimmed with beading, run with ribbon, forming yoke. Lace bertha and jabot. Watteau back. Pattern, $1. Cut to measure, 50 cents extra.

GOWNS OF NET AND VOILE.

(Illustrated on page 16.)

Fig. 782.—Gown of black filet made over changeable taffeta. Trimming of velvet baby ribbon, and filet lace. Yoke and stock collar of black guipure over white satin. Pattern, blouse, $1; skirt, 50 cents. Cut to measure, 50 cents extra each.

Fig. 783.—Gown of pink veiling embroidered in open eyelet pattern. Box-pleated blouse, skirt fulness laid in box pleats at belt. Tucked yoke. Trimming of écru Maltese lace in deep festoons. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

Fig. 784.—Gown of stone gray veiling, laid in side pleats, trimmed with appliqué, and velvet ribbon. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

GOWNS OF ETAMINE AND CANVAS.

(Illustrated on page 18.)

Fig. 785.—Blouse of silver blue étamine, laid in tucks, and trimmed with ivory appliqué, and silk cord. Pattern, $1. Cut to measure, 50 cents extra.

Fig. 786.—Gown of biscuit colored canvas, trimmed with inserting, edged with taffeta milliner's folds, and ornaments with pendants. Pattern, blouse, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra each.

Fig. 787.—Gown of black étamine laid in groups of tucks. Box-pleated panel back and front. Vest and stock collar of pale blue tucked taffetas. Ornaments of filet lace. Pattern, blouse, $1; skirt, $1. Cut to measure, 50 cents extra each.

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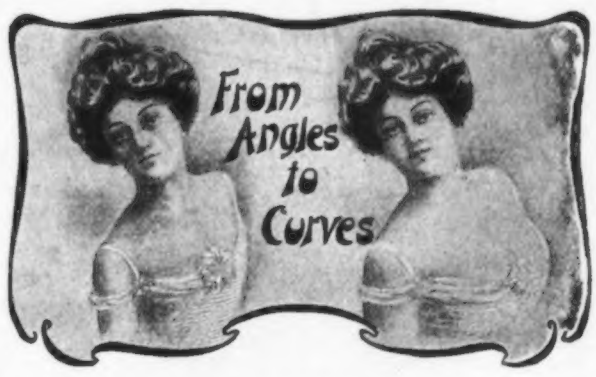

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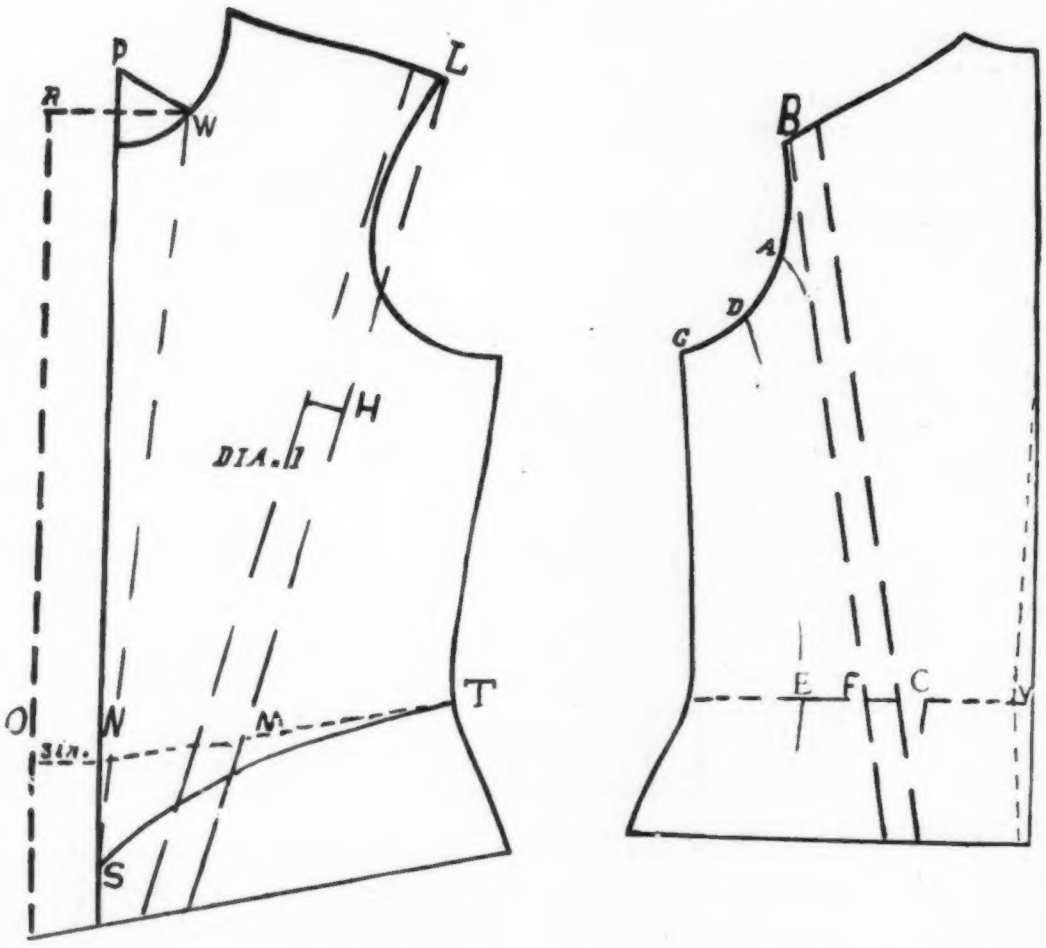
THE GIBSON SHIRT WAIST



This waist is usually made with a tight-fitting lining and may be drafted with a number of variations. The plain Gibson waist is not very difficult to draft, as the rever is formed by laying a deep plait in the goods the shape you desire to have the rever. The centre of the front is finished with a box-plait the same as a plain shirt-waist.

TO DRAFT THE PATTERN.

First set the McDowell System to the measures and draft out a plain, tight-fitting lining, using either one or two darts.

To draft the outside it will be best to draft a paper pattern, as the back, sidebody and underarm pieces should be drafted in one piece. To do this, place the back of the drafting machine on the paper, so the inside edge of the machine, running from the neck to the waist line, will come to the edge of the paper; then draft the back in the regular way except the circle seam, mark the sewing line at the armhole, at A, and at the waist line, at C. Place the sidebody on so the sewing line of the armhole and the circle will meet at A and at C. Mark the armhole and the waist line, and mark at D and E, where the sewing line would come. Place the underarm piece on so the sewing line will meet at D and E, and draft in the regular way. Cut this pattern out on the sewing lines.

TO DRAFT THE BACK.

Take a piece of paper and lay a side plait in it about 2 inches deep, and have the plait fold toward the armhole; then take the pattern of the back, sidebody and underarm, that you have just drafted, and lay it on this paper so the point marked B will come to the edge of the plait, then swing the lower end of your pattern around until you get the desired width from E to V (this should be about 2½ inches); however, you can make this as wide or narrow as you desire. Then mark all around the edge of your pattern, and when you cut it out allow for seams, except in the centre of the back—this line should be laid on the fold of the goods and all cut in one. This pattern allows about a half-inch fullness to be gathered at the waist line, at V.

THE FRONT.

Set the front of the McDowell System for a plain two-dart waist; have the two darts about the same size, then close out the back dart by moving the twelfth screw over to the left as far as it will go; also move the sixteenth screw to the left as far as it will go. This will leave you the width of the front dart to be gathered in at the centre of the front. Now draft a pattern of the front on paper; by marking only the sewing lines; do not mark the front dart. Cut this pattern out on the sewing lines. Take another piece of paper and lay a side plait in it about 2 inches deep, having the plait fold toward the armhole; then take the pattern you have just drafted, and place it so the point, marked L, comes to the edge of the plait, then swing the lower part of your pattern around until the edge of the plait, marked M, comes about 3½ inches from N. This will give you about 1½ inches to gather in at N, leaving the rever effect about 2 inches at the waist. You can make this wider or narrower, as you may desire. Mark all around the pattern and down the front edge for the fold line. Add 3 inches from N to O and from P to R; this is for goods to form the box-plait down the centre of the front. Measure down from N to S about 3 inches and curve from T to S; this gives you the blouse effect. When you cut this out allow for all seams. This gives you the pattern to cut the goods from, and in laying the pattern on have the front edge come straight with the grain or selvedge edge of the goods. This will give you the plain Gibson waist, with the rever effect in the front and the plain box-plait.

DIFFERENT STYLES.

This waist can be drafted in a variety of styles and still retain its identity. It can be cut off on the broken line, from W to S, and worn with a vest front of different material. Or you can cut it on line P S, and fold it on line W S, and form a rever. This will necessitate facing the part you turn back. In this case you will also have to have a vest front in it.

If you desire a plain front without a seam, the same as the back, place the line, P S, on the fold of the goods and cut it double. In this case it will be necessary to open the garment under the arm and over the shoulder.

If you desire this style waist without a lining, it will be necessary to stitch the box plait from L to H, and gather the box-plait into fullness at the waist line. The plaits in the back will have to be stitched down flat from the shoulder to the waist line.

You can use either the stock or turn-down collar, according to the style waist you make. The sleeve can be the regular shirt-waist style, either with or without a cuff.

By following these directions you should have no trouble in drafting any style waist you may desire.

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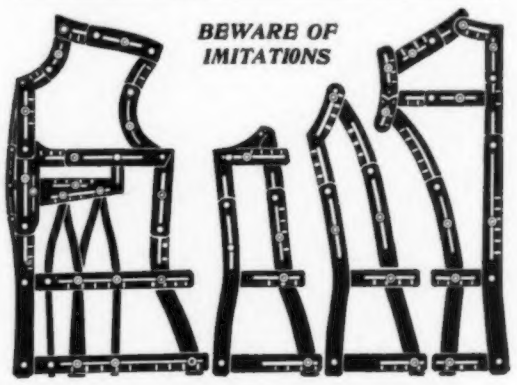

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